MERRY CHRISTMAS

DRAMATIC MIRROR

MR. BOTHWELL BROWNE
TOPPING THE KEITH BILLS WITH HIS
BATHING BEAUTIES IN A 20TH CENTURY REVUE
ASSISTED BY THE BROWNE SISTERS

PRICE 25 CENTS. JANUARY 1ST 1920.

(c) Ira L. Hill

FLORENCE EVELYN MARTIN

Leading Woman in Guy Empey Productions

Merry Christmas!

Barney Bernard Lautrec Goldsmith

Wm. Boyd Conrad Nagel Thos. Benham

Jane C. Eyre Lenore Ulric Mary Kleen

Frank Bacon J. P. Bray Sammy Cohen Jr.

Wm. Farnum O. D. Harriell C. B. Deering

Otto Kruger Gus Kill Wm. S. Williams

Jack McGowan Dazie Fox Writer

Julius Steger Uncle Hart Bernard Grant Lee

Ernest Glendinning J. Stuart Blackton Edmund Martindel

Ad Silvyn Edward Lebegott

Hazell Cox Lawrence Eddinger

PLAYS FRAMES COSTUMES SUPPLIES MAKE-UP SONGS

THE MARKET PLACE

FILMS TRUNKS CLOTHING LIGHTING JEWELRY BOOKS

acting

You can Strengthen Your Act by using Our Stuff. No excuse for your using Antediluvian Material. Think of a $5 Monologue for 15c! The newest dramatic sketch for 2 people, strong and clever novel, "A Lesson in the Dark," 25c. Peerless Minstrel Book No. 4, Price 15 cts.; Peerless Monologues No. 2, Price 50 cts. Get our catalogue—it's free with an order. t.f. STANTON AMUSEMENT CO., NORWICH, N.Y.

SUCCESSFUL ACTORS USE OUR **SERVICE**

If you are not successful, write us. We do not teach you how to act, but show you how to secure and hold profitable positions in Vaudeville, Legitimate, Pictures and Lyceum Work.

LEARN THE REAL TRUTH

about the stage; how to break in and how to get the big salaries. Our Course "How To Make Acting Pay" covers everything you need to know—over fifteen thousand words and 20 chapters. Handsomely bound. Join with us today—here's what you get: One copy of "How To Make Acting Pay," The Theatrical Bulletin for one year, Information Bureau Service for one year. Your 25-word ad in The Bulletin for one year.

PRICE THREE DOLLARS COMPLETE

Send your order direct from this ad as satisfaction is positively guaranteed, or if preferred, send four cents postage for booklet. (Sample copy of The Bulletin, 10c. None Free.) Address

BERNARD HINKLE, PUB. t.f.
963 Acoma Street, Denver, Colo

ACTS SKETCHES, MONOLOGUE-GAGS, PLAYS, SONG POEMS, ETC., WRITTEN. Music composed and arranged. Write for prices and terms. Address ALEXANDER SEYMOUR, 150 W. 136th St., N. Y. City t.f.

DO YOU WANT TO GO ON THE STAGE.—I will tell you how. Information about Acts, Theatres, Agencies, how to secure your first engagement, how to "make up" for any character. Explains theatrical terms, contracts, rehearsals and everything connected with the stage. If you are in earnest and wish to enter the profession, send for my course. It explains everything you need to know and will start you right. Price $1.00 per copy. J. F. McGREEVY, 86 Lexington Ave., Brooklyn, New York.

How To Become a Great Singer

Books copyrighted. Originally $100.00. A BARGAIN for $1.00. Instructions in English or Italian. Music accompanied with piano. Reading and practicing my METHOD means a life study; a struggle otherwise. PROF. I. CALICCHIO, 13th St., Jersey City, N. J. t.f.

ARTISTS—Our real rough-stuff rhymes bring down the happy howls. No "exclusive" bunk, no repeaters, but "right off the iron" breezy bits of every variety. Ask for "Ballads of Us Fellers" sample 25c. Number 2, combined with "Bath-Sheba, the Original Bathing Beauty" (3 acts) and a lot of high class corking pathos, seven pictures, all for a wee "case note" $1.00. We know it pays to please. N. Y. TREND PUB. CO., 652 39th St., Brooklyn, N. Y. C. t.f.

ACTS PLAYS, SKETCHES WRITTEN TERMS for a stamp. E. L. GAMBLE, PLAYWRIGHT t.f. East Liverpool, Ohio.

TALKING ACTS for two males, two Monologues, two good Recitations, $2.00. Address J. F. CHERRY, 496½ Concord Ave., Detroit, Mich.

TALKING ACT for two males, male and female $2.00; Blackface Monologue, $1.00; other sure laugh getters; list for stamp. KANE, 2528 Tasker St. Philadelphia, Pennsylvania. t.

adapters

THE SHECK UNIVERSAL ADAPTER makes it easy to change from carbon-arcs to the use of Mazda Projector Lamps by simply attaching the adapter to front of any housing, and providing suitable current-control apparatus. The result is: big savings in operating costs; better illumination; eliminates flicker; less fire hazard; no noise or hum, etc.

Literature describing this and other Argus-Mazda Lighting Appliances will be mailed promptly on request.

THE ARGUS LAMP & APPLIANCE CO.
815 Prospect Avenue, Cleveland, Ohio

artificial flowers

ARTIFICIAL FLOWERS
Flowers for Stage and Orchestra. Botanical Decorating Co., 208 W. Adams St., Chicago, Ill.
Write for Catalog H & T

beauty culture

THE LITTLE WONDER
TO REMOVE SUPERFLUOUS HAIR
Not injure the face in anyway. Is wax preparation. Sample, $1; Cup $5.00. VANITY HAIR SHOP, Muskegon, Michigan. t.f.

business chances

ONE of the most important discoveries of the age. Millions are suffering from Rheumatism. An Herb that actually drives the most stubborn case of Rheumatism entirely out of the system. Many people have written us and say they are astounded at the results. The effect on the kidneys is simply marvelous. You bathe your feet in it for 15 minutes a day for 10 days. Agents are coining money. Price 72c pound postpaid. Rheumatism Herb Co., Santa Monica, California.

costumes

TAMS COSTUMES of Every Description for Every Occasion — FOR HIRE—MADE TO ORDER
Phone Bryant 7590
1600 Broadway, N.Y.
The largest costuming establishment in the world. t.f.

A. Koehler & Co. Theatrical & Masquerade COSTUMER
249 W. 42nd St., N. Y. C. Bryant 8984

AMATEUR MINSTREL AND MUSICAL SHOW COSTUMES, SCENIC AND LIGHTING EFFECTS TO RENT
Write for "Minstrel Suggestions," descriptive of original settings, and Supplies of all kinds. HOOKERHOWE COSTUME CO., 30-36 Main Street, Haverhill, Massachusetts.

Charles Chrisdie & Co.
Telephone Bryant 2449 — THEATRICAL COSTUMERS — Established 1872
Costumes Made to Order, for Sale or Hire. Everything for Moving Pictures, Amateur Theatricals, Stock Companies. Bal. Masque. t.f.
562 Seventh Ave., Bet. 40th & 41st St., N. Y. C.

Plays, Sketches Written

Acts—Terms for a Stamp

E. L. GAMBLE, Playwright

EAST LIVERPOOL, OHIO

cameras

CAMERA MEN—ATTENTION
Important Improvements of the Motion Picture Camera
First, speed enables you to "get the picture and get away before the other fellow gets set up." Static eliminated—this light-weight, one-piece, all-metal camera grounds through the body of the operater.
Capacity, 200 feet. Positive superiority—exclusive improvements—extraordinary quality at less than half of similar instruments.
Send Postal for Particulars
BURKE & JAMES, INC.
240 E. Ontario St., Chicago 225 Fifth Ave., New York

clothing

Gowns, Wraps, Furs
IMPORTED AND CUSTOM MADE FOR STREET AND EVENING
To Sell or Rent REASONABLE PRICES
MME. NAFTAL 69 West 45th St., N. Y. Tel. Bryant 670 t.f.

costumes

Eaves Costume Co.
MANUFACTURERS—Theatrical—Historical COSTUMES AND UNIFORMS
We Rent Costumes for Professionals & Motion Pictures
110 W. 46th St., N. Y. East of Broadway t.f. Phone Bryant 7212-7213

costumers

MILLER COSTUMIER PHILADELPHIA
Theatrical Costumers
236 So. 11th St., Philadelphia, Pa.

for sale

Letter Heads Get Our Samples of Letterheads, Dodgers, Etc.
Lowest Prices — Wellman Printing Co.,
Huntington — West Virginia t.f.

"Classy Pictures" Also Books—Just What You Want
Catalog FREE
UNITED SALES CO. Springfield, Ill. t.f.

frames

NEWMAN'S
BRASS FRAMES AND RAILS
Largest Manufacturers in the World of
Brass Railing Brass Frames Brass Easels
Brass Wickets Brass Letters Brass Signs
Push and Kick Plates Ticket Choppers
Door Guard Rails Changeable Signs
Special Brass Work
Write for complete Catalogue
THE NEWMAN MFG. CO.
Established Since 1882
Cincinnati — Chicago
717 Sycamore St — 68 W. Washington St

laboratories

M. H. SCHOENBAUM
LABORATORY EXPERT
Address care of Dramatic Mirror

make-up

HESS HIGH GRADE **MAKE-UP** Send four cents for postage FREE Book 7th Edition THE ART OF MAKING-UP
ROCHESTER, N. Y. t.f.

mazda lamps

BETTER PICTURES AT LOWER COST
The 20-ampere NATIONAL MAZDA C lamp of our special construction needs no adjusting—is always in focus—gives a brilliant, absolutely steady, flickerless light; saves you at least two-thirds of your current operating cost—reduces fire risks—can be easily adapted to your present machines; does not overheat and contaminate the air in the operator's booth; leaves him free to devote his entire attention to the running of the film. Write for film information.
NELA SPECIALTIES DIVISION
Nela Park, Cleveland

organs

CREMONA
The Solo Instrument
Single or Duplex Systems
THE MARQUETTE PIANO CO.
2421-2439 Wallace Street, Chicago

"NEW ERA" ORGAN
If it's in our claims, it's in our organs
Endorsed by Leading Exhibitors
THE MARR & COLTON COMPANY, Inc
Exclusive Manufacturers of "New Era" Organs
Warsaw, N. Y.

SEEBURG
THE WORLD'S STANDARD THEATRE ORGANS
Seeburg Automatic Solo Organs
Seeburg-Smith Unified Organs
The Right Organ for Every House
Personal Attention to Your Individual Requirements
SEEBURG PIANO CO Chicago

Don't forget that we are the foremost builders of musical instruments for motion picture theatres and design and build pipe organs equipped with the latest features; our experts are at your disposal and will be glad to serve you.

FOTOPLAYER
Lytton Bldg. — Film Exchange Bldg.
14 E. Jackson Blvd. — 109 Golden Gate Ave.
Chicago — Dallas, Tex. — San Francisco
1818 Main St
AMERICAN PHOTO PLAYER CO.
64 West 45th Street, New York

photos

YOUR PHOTO On your professional or business cards, 100 for $1.50. New classy type used. Photo calendars, pocket folders and stamp photos. Samples 6c same refunded first or
Studio, Waverly, Ohio. t.f.

ARTPHOTOS, Bathing Girls, Artists' Models, Girls in artistic poses. The kind of photos you want men for your private collection. Sample Sealed 25c. Doz. $1.00. Art Photographer 826 Calhoun St., Ft. Wayne, Ind. 33-4

plays

PLAYS—For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co., 542 S. Dearborn Street, Chicago, Ill. t.f.

PLAYS—SKETCHES
Best Plays — Best Sketches
Best Monologues — Best Acts
Best Recitations — Best Pantomimes
Edgar S. Werner & Co. 45 E. 19th St., N. Y. 3

Published every Thursday and dated a week ahead at 1639 Broadway, N. Y., January 1, 1920. Vol. LXXX, No. 2141, $5 a year.
Entered as second class matter January 26, 1899, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1919.

plays

PLAYS
FREE CATALOG of Professional and Amateur Plays, Sketches, Monologs, Minstrel Jokes, Recitations, Make-Up Goods, etc.
FITZGERALD PUBLISHING CORPORATION
Dept. A. 18 Vesey St., New York 31-43

popcorn poppers

$600 to $3,120 Net Profits Yearly
The Butter-Kist Pop Corn Machine has actually solved the problem of keeping up profits and attendance notwithstanding the high rent and taxes. Yes! and in hundreds of theatres.
It lets you cash in double on the people who come to your theatre.
Occupies but 26 by 32 inches floor space. Stands anywhere. Runs itself.
BUTTER-KIST POP CORN MACHINE
HOLCOMB & HOKE MFG. CO.
1005 Van Buren St. Indianapolis, Ind.

projection machines

It makes little difference where you go. Start at the Rivoli in New York and follow the trail of really successful Motion Picture Palaces across the country till you land at the Grauman in Los Angeles or the New Fillmore in San Francisco, and you will find that the Simplex is the almost unanimous choice.
None of these men are in the business for the purpose of wasting money. They use the Simplex because it pays the best; and it pays the best because superior projection draws the crowds. This superior projection is maintained with a minimum of upkeep by
SIMPLEX, 317 East 34th Street, New York

"IT PUTS THE PICTURE ON THE SCREEN"
Serviceability Durability Dependability
Projectability
Have Made Famous
POWER'S 6B CAMERAGRAPH
NICHOLAS POWER COMPANY, Incorporated
Pioneers of Projection
90 Gold Street New York, N. Y.

scenery

Columbia Scenic Studio
Columbia, South Carolina t. f.

SCENERY
of All Kinds for All Purposes
Since 1886
WERBE SCENIC STUDIO
1713 Central Ave., Kansas City, Kansas 32-44

SCENERY—Anything from a drop to a complete production overnight.
KNIGHT STUDIOS
140th Street, Mott and Walton Aves.
Telephone Melrose 1631

Scenery WILLIAM G. HEMSLEY, Scenic Artist and General Contractor. from London, England; Chicago & New York. Scenic Studios, Shreveport, La. Box 657. Phone 1637. t.f.

slides

RADIO SLIDES
PATENTED
Can be written on a typewriter like a letter
RadiO Mat Slide Co.
121 W. 42nd Street, New York City t.f.

sound deadening

CABOT'S SOUND DEADENING "QUILT"
You can protect your theatre from all kinds of noises from surrounding buildings, and keep the sound of your organ out of your neighbors' buildings, by using Cabot's Quilt. It is the standard scientific sound-deadener, used in thousands of buildings all over the country for more than 25 years.
Sample of Quilt and full information sent free.
SAMUEL CABOT, Inc., Mfg. Chemists, Boston, Mass.

song writers

"Write the Words for a Song"
Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting proposition. Send us your name on a postal. t.f.
UNION MUSIC COMPANY
405 Sycamore St.
CINCINNATI, OHIO

READ MUSIC AT SIGHT
My book will teach you harmony and improve your sight reading 100% in one week. You cannot afford to be without it. Sent postpaid $2.00. Particulars on request. I. D. Harris, Dept. D-M. Bay City, Mich.

LEARN PIANO BY EAR IN ONE WEEK
By the quickest and easiest system in the World. Teaches you all tricks and pointers for playing correct BASS, which is just what you need. Anyone can learn in a week. t.f.
Write F. W. LITTLE, 192-46thSt. Pittsburgh, Pa.

stage lighting

STAGE EFFECTS—Spotlights and supplies, bought, sold and repaired, save 50%. Newton Art Works, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.

STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the Stage.
Display Stage Lighting Company, Inc. t.f.
314 West 44th Street, New York City

FOR RESULTS Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisers Using It. Rate 25c. a line with time discounts. 4 lines minimum space accepted.

supply houses

Powers No. 6-B Simplex Style S
slightly used at very low prices.
Mazda Lamps — National Carbons
Mail orders promptly attended to
CROWN MOTION PICTURE SUPPLIES
150 W. 46th St., N. Y. C. 'Phone Bryant 4116

theater fronts

ARTISTIC THEATER FRONTS
Interiors, Booths, Canopies
Ask for Special Plans and Estimates
MILWAUKEE CORRUGATING CO.
Branch at Kansas City, Mo. Milwaukee, Wis.

FOR RESULTS Use The Market Place That You will Get Results is Proved by the Large Number of Advertisers Using It. Rate 25c. a line with time discounts. 4 lines minimum space accepted.

tickets

Twenty-one Years Experience at Your Service
ROLL TICKETS
AUTOMATIC MACHINE TICKETS
Folded in Fives, Center Hole
RESERVED SEAT TICKETS
Write for Prices
ARCUS TICKET CO.
633 Plymouth Court Chicago

ROLL AND COUPON THEATRE TICKETS
Serial and full-dated coupon—Coupon and single Roll-Machine Tickets
TRIMOUNT PRESS
91 Albany Street Boston, Mass.

Reserved seat coupon tickets dated and serial numbered. Roll tickets—stock and special wording—in rolls and folded. Also center hole punched for all machines. Book Tickets. Ticket racks. Ticket Boxes.
Send for Samples and Prices
THE ANSELL TICKET CO.
154 to 166 East Erie Street Chicago

Save money by using
"KEYSTONE" ROLL TICKETS
Without Exception the Best Looking and Lowest-price Tickets on the Market and None Better at any Price.
KEYSTONE TICKET CO., SHAMOKIN, PA.
Only Roll Ticket Printers in Pennsylvania who can furnish the Union Label

You Will Like the Rees Ticket Co.
ROLL TICKETS
REES Roll Tickets are Neatly Printed on Best Cardboard, Diamond Notched, Perfectly Perforated, Correctly Numbered, Carefully Packed and Always Shipped on Time (within 24 hours whenever requested)
Lowest Prices
REES TICKET CO.
405 South 10th Street Omaha, Neb

TICKETS
COUPON AND STRIP
There Is but One BEST — Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS t.f

MILLER COSTUMIER
PHILADELPHIA

THEATRICAL COSTUMERS

236 So. 11th St. Philadelphia, Pa.

song writers

Covers For Orchestration
ART BOOKBINDING CO.
119 W. 42nd St. N. Y. C.

FOR RESULTS Use The Market Place That You will Get Results is Proved by the Large Number of Advertisers Using It. Rate 25c. a line with time discounts. 4 lines minimum space accepted.

stage lighting

STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Kliegl Bros., 240 W. 50th St., New York City
Send 4 cents for 96-page Catalog H. D.

supply houses

SOMETHING NEW
Universal Film Rewinder and Film Cleaner $10.00
Film Cleaning Solution
Sample postpaid—Pint $1.50—2 oz. 50c.
Our Specialties
Condensers—Piano, Convex or Meniscus
Stereopticons and Slides
All Makes of Moving Picture Machines
WILLIAMS, BROWN & EARLE, INC.
918 Chestnut Street Philadelphia, Pa.

"ERKER'S FOR EVERYTHING"
Pertaining to
MOTION PICTURES
Wholesale and Retail
Write for 144-page Catalog
ERKER BROS. OPTICAL CO.
608 Olive Street St. Louis, Mo.

EXHIBITORS SUPPLY CO., INC.
Chicago, Ill. Milwaukee, Wis. Indianapolis, Ind.
Exclusive Distributors of
SIMPLEX MACHINES
In Middle West
Everything for the Motion Picture Theatre
Wholesale and Retail

tattooing

RELIABLE FORMULAS OF TATTOOING REMOVING, 25c; Wart removing, 25c; Hair removing, 25c; Hair restorer, 25c. Prof. George Werner, 1120 Race St., Cincinnati, Ohio. 35-47

titles

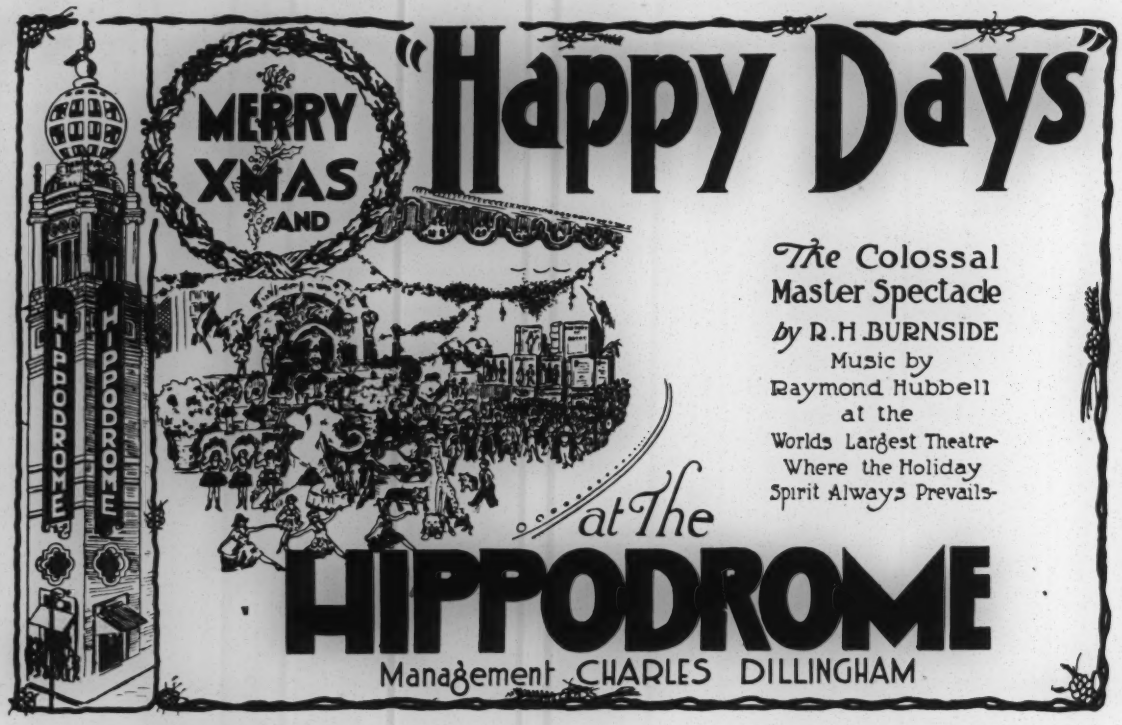
"The Title Man"
ERNEST STERN t.f.
145 W. 45th St., N. Y. C. Phone Bryant 8973

transverter

YOU NEED A TRANSVERTER
The Motor-Generator that produces a perfect arc for Picture Projection.
You can make a perfect dissolve with two-arc Transverter
THE HERTNER ELECTRIC CO.
West 114th Street Cleveland, Ohio

wanted jewelry

I pay liberal cash prices for Diamonds, Pearls Jewelry. LORENTZ, 65 Nassau St. N.Y.C. tf



UNDER THE SOLE MANAGEMENT OF
DAVID BELASCO

Season 1919-20

LENORE ULRIC
in
"THE SON-DAUGHTER"
A Play of New China
By George Scarborough and David Belasco
at the
Belasco Theatre

INA CLAIRE
in
"THE GOLD DIGGERS"
A Comedy by Avery Hopwood
at the
Lyceum Theatre

On Tour

DAVID WARFIELD
in
"THE AUCTIONEER"

FRANCES STARR
in
"TIGER! TIGER!"
by
Edward Knoblock

"DADDIES"
A Comedy by John L. Hobble

"TIGER ROSE"
A Melodrama of the Great Northwest
by
Willard Mack

"THE BOOMERANG"
A Comedy by Winchell Smith and Victor Mapes
5th Season

Belasco Theatre
City of New York

John Cort's 10 Attractions

SEASON 1919-20

NOW PLAYING

The Distinguished Italian Star
MIMI AGUGLIA
The Big Melodrama
"THE WHIRLWIND"
(Standard Theatre, N. Y.)

"ROLY BOLY EYES"
Featuring
EDDIE LEONARD
(Knickerbocker Theatre, N. Y.)

LISTEN LESTER No. 1
Featuring
ADA MAE WEEKS
(Cleveland, O.)

In Rehearsal,
"A FOOL'S GAME"
with
MAUDE FEALY

America's Foremost Musical Star
FRITZI SCHEFF
In
"GLORIANNA"
(Atlanta, Ga.)

The Belgian Prima Donna
TAVIE BELGE
In
"FIDDLERS THREE"
(Toronto, Canada)

"FLO FLO"
(Third Season)
Featuring
Handers and Millis and Mabel Withee
(Brooklyn, N. Y.)

LISTEN LESTER "A" CO.
(Duluth, Minn.)
LISTEN LESTER "B" CO.
(San Antonio, Tex.)

IN PREPARATION FOR NEXT SEASON

TWO NEW MUSICAL PRODUCTIONS BY HARRY L. CORT, GEORGE E. STODDARD and HAROLD ORLOB

A. H. WOODS' Attractions & Theatres
SEASON 1919-1920

IN-NEW-YORK | ON-TOUR | PLAYS-IN-PREPARATION | ENGLAND | THEATRES

MARJORIE RAMBEAU IN THE UNKNOWN WOMAN

LOUIS MANN IN FRIENDLY ENEMIES

WILLARD MACK by WILLARD MACK IN POKER-RANCH

THE GREAT ILLUSION by SACHA GUITRY & AVERY HOPWOOD

TEA for THREE

WOODS THEATRE CHICAGO

BARNEY BERNARD IN His Honor Abe Potash

FLORENCE REED IN ROADS OF DESTINY

THE JURY by C. M. S. McLELLAN OF FATE

TILLY OF by IAN HAY PICCADILLY

FRIENDLY ENEMIES

ELTINGE THEATRE NEW YORK

FLORENCE MOORE IN BREAKFAST IN BED

HAZEL DAWN IN UP IN MABEL'S ROOM

THE PEARL OF by ROBT. McLAUGHLIN GREAT PRICE

NEW PLAY BY SOMERSET MAUGHAM

BUSINESS BEFORE PLEASURE

REPUBLIC THEATRE NEW YORK

TOO MANY HUSBANDS

THE WOMAN IN ROOM 13

ARABIAN by CRANE WILBUR NIGHTIES

CHARITY'S by NOEL COWARD CHILDREN

EYES OF YOUTH

HARRIS THEATRE IN ASSOCIATION WITH SELWYN & CO NEW YORK

THE GIRL IN THE LIMOUSINE

BUSINESS BEFORE PLEASURE

A ROOM by CHANNING POLLOCK AT THE RITZ

THE 10 by SAMUEL SHIPMAN FINGERS

UP IN MABEL'S ROOM

BRONX IN ASSOCIATION WITH Messrs. SHUBERT & COHAN & HARRIS OPERA HOUSE

READY TO OCCUPY

PARLOR BEDROOM AND BATH

THE WINGED by CRANE WILBUR GOD

LADIES by CHARLTON ANDREWS & AVERY HOPWOOD NIGHT

THE WOMAN IN ROOM 13

WOODS THEATRE NEXT SEASON NEW YORK

A VOICE IN THE DARK

4 FRIENDLY ENEMIES
5 UP IN MABEL'S ROOM
3 PARLOR BEDROOM & BATH
3 BUSINESS BEFORE PLEASURE

UP IN THE by WILSON COLLISON HAYMOW

DOCTOR by SAXE ROHMER & WILLARD MACK FU-MANCHU

PARLOR BEDROOM AND BATH

RANDOLPH THEATRE NEXT SEASON CHICAGO

IN THE SHOW SHOPS

Laurette Taylor as an Italian seeress in "One Night in Rome" feels Barry Baxter's bumps and finds good nature

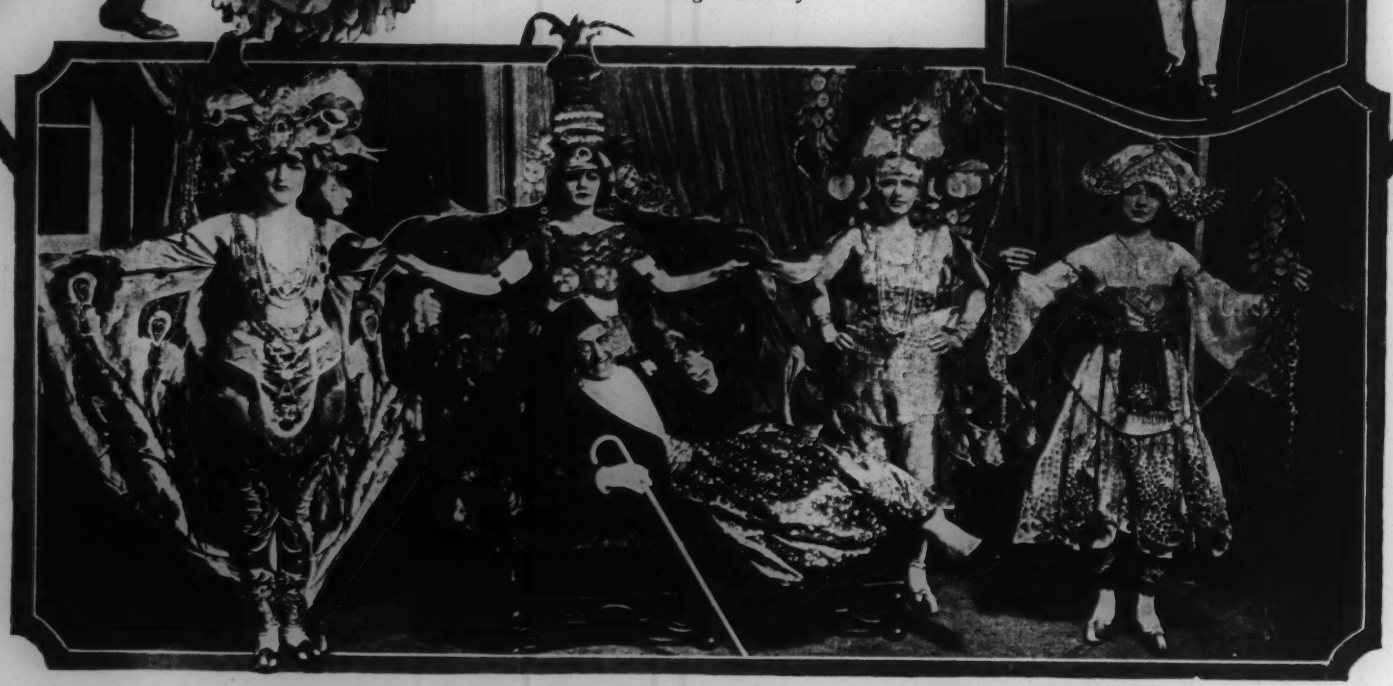
Wallace Eddinger cannot resist the charm of Margaret Lawrence when she sings a sentimental French song in "Wedding Bells"

Jim Barton pilots Juliet Strahl over the smooth surface of the Winter Garden stage in "The Passing Show"

Lennox Pawle who is fat, fatuous—and funny—in "Monsieur Beaucaire"

John Cumberland and Doris Kenyon in their comfortable roles in "The Girl in the Limousine" defy Zelda Sears and Barnett Parker to think their darndest

Tom McNaughton lives up to the prerogatives of a Pasha—as you can see—in "The Magic Melody"



THE DRAMATIC MIRROR

By LOUIS R. REID

"Abraham Lincoln" Great Dramatic Picture—Two More Murder Melodramas—"The Famous Mrs. Fair" Domestic Comedy

"ABRAHAM LINCOLN"

Drinkwater's Play a Great Adventure in the Theater

Play in Six Scenes, by John Drinkwater. Produced by William Harris, Jr., at the Cort Theater, Dec. 15.

A Chronicler.....Leonard Mudie
Susan.....Florence Johns
Mrs. Lincoln.....Winifred Hanley
Mr. Lincoln.....Frank McGlynn
Seward.....John S. O'Brien
Jennings.....William R. Randall
Hawkins.....Conrad Cantzen
Hay.....Paul Byron
Salmon Chase.....Frank E. Jamison
Montgomery Blair.....Ernest Bostwick
Simon Cameron.....Herbert Curtis
Caleb Smith.....Joseph Reed
Burnet Hook.....William A. Norton
Gideon Welles.....Alfred Moore
Mrs. Goliath Blow..Mary Horne Morrison
Mrs. Otherly.....Jennie A. Eustace
William Custis.....Charles S. Gilpin
Stanton.....David Landau
General Grant.....Albert Phillips
William Scott.....Raymond Hackett
General Meade.....Frank Ginter
General Lee.....James Durkin
John Wilkes Booth.....J. Paul Jones

"Abraham Lincoln" is one of those great adventures in the theater so rare in the professional playgoer's experience. Written by an Englishman with the spirit and imagination of the poet and the zeal and undrstanding of the historian, it presents poignantly the great Emancipator amid the environment of the stress of Civil War.

The period of the sixties is far enough removed from the present generation to give it a romantic interest. But the American perspective is not sufficiently defined to translate it and its great figures into mellow but vigorous drama. Drinkwater's effort is, therefore, all the more welcome. He has approached his subject with reverence and sympathy and keen insight into American history, and the theater is richer—infinitely richer—thereby.

Every politician, every statesman, should be compelled to see "Lincoln." The play should inspire them to greater tolerance, greater kindliness, greater humanity and vision. They will be fascinated and thrilled by the pathetic and intensely dramatic baring of Lincoln's soul, his conquest of all obstacles, the rugged and human characteristics of the man. And lastly they will appreciate the necessity of honesty and courage in their convictions.

The play discards all the familiar rules of technique. Nothing is introduced that in one way will cause the moving drama to deviate from its path to a gripping climax. Six episodes are shown in the life of Lincoln. These are concentrated chiefly in the White House, where the President is depicted in picturesque—and sometimes humorous—conflict with his Cabinet, in a touching scene with a mother who has lost a son in the war, in a moment of uplifting democracy with a representative of the negro race. There is a scene in Grant's headquarters at Appomattox, in which Lincoln pardons a condemned soldier—a moment of tremendous pathos. And the play ends, epic-like, on the assassination of the President in Ford's Theater. Suspense is craftily maintained in the hubbub of society chatter—and then the momentous climax, sharp and thrilling, and the audience files out spellbound from the dramatic picture it has seen.

Frank McGlynn in the title-role is as eloquent in the externals of the character as he is compelling in the portrait he presents of the moods and feelings of Lincoln. It is a magnificent performance, mellow, human, picturesque, and, more than all, soulful. *Winifred Hanley* is interesting as Mrs. Lincoln. *John S.*

O'Brien gave a masterful reflection of Seward. *Jennie A. Eustace* made a touching sketch of Mrs. Otherly. *Albert Phillips* was splendid as General Grant, and *Raymond Hackett* was a moving figure as the condemned soldier.

• • •

"THE SIGN ON THE DOOR"

Channing Pollock Writes an Effective Melodrama

Melodrama in a Prologue and Three Acts, by Channing Pollock. Produced by H. Woods, at the Republic, Dec. 19.

Hugh.....Elwood Bostwick
Frank Devereaux.....Lowell Sherman
Ann Hunniwell.....Mary Ryan
Captain Burke.....Jules Ferrar
Mrs. "Lafe" Regan.....Mary Ryan
Alan Churchill.....Neil Martin
Helen Regan.....Beatrice Allen
Marjorie Blake.....Mildred MacLeod
"Lafe" Regan.....Lee Baker
Ferguson.....Robert Vivian
"Kick" Callahan.....Herbert Broderick
Inspector Treffy.....Paul Everton

Staged by Sam Forrest. Scenery by Joseph Physioc and Unitt & Wickes. Gowns by Madame Frances and Jerome.

With no especial warning or preparation Channing Pollock has invaded the strongholds of Willard Mack, Max Marcin, George Broadhurst and Owen Davis. But even had he given warning it is doubtful whether they could have held the Fort of Gory Melodrama against the invader. His strategy was too novel, too suberior to be withstood.

And what was the strategy that Mr. Pollock employed? Nothing but candor, frankness, confidence with the audience. There is no "mystery" in "The Sign on the Door." The audience is permitted to know who killed Cock Robin and watches piquantly the efforts of the police to apprehend the assassin and learn the motive for his crime.

It is an unusually good melodrama and it demonstrates a great development in Mr. Pollock's technique. He has not resorted too frequently to the familiar language and situations that accompany such plays. On the contrary he has contrived his scenes with ingenuity and ever-increasing suspense.

Lowell Sherman gave one of his skillful performances as the villain—a ruthless conqueror of feminine virtue. Not content with having tried to ruin "Lafe" Regan's wife when she was an unmarried stenographer fresh from Dayton, O., he is bent on making "Lafe's" daughter his victim. The wife goes to Lowell's apartment to save her and when "Lafe" goes there, too, to have it out Dempsey-fashion with his opponent gun play is resorted to, instead. "Lafe" kills Lowell and—here is the novel surprise—locks his own wife in. Various charges and recriminations follow before a reconciliation between "Lafe" and his wife.

Mary Ryan played the wife in the usual Mary Ryan manner—that is, with emotional but charming distress. *Lee Baker* was a suave and forceful "Lafe." *Beatrice Allen* did a good bit as the hysterical daughter. *Elwood Bostwick* was effective as the district attorney.

• • •

"THE FAMOUS MRS. FAIR"

Excellent Comedy of Domestic Conflict by James Forbes

Play in Four Acts, by James Forbes. Produced by Henry Miller, at Henry Miller's Theater, Dec. 22.

Sylvia Fair.....Margalo Gillmore
Alan Fair.....Jack Devereaux
E. Dudley Gillette.....Robert Strange
Angelica Brice.....Virginia Hammond
Nancy Fair.....Blanche Bates
Jeffrey Fair.....Henry Miller
Mrs. Norman Wynne.....Dallas Tyler
Peggy Gibbs.....Kathleen Comegys

It is an excellent comedy drama of domestic conflict with which James Forbes has returned to active playwriting. The demobilization of the army has provided a fresh angle to the treatment of the neglected household and it is taken capital advantage of by the author. The characterization is clear-cut and well-contrasted and the dialogue is natural, with no effort at smartness.

Mrs. Fair came home from the front a celebrity, with the necessity of fulfilling the celebrity's duties to the public. Reconstruction work in France was to benefit from her lecture tours. But there was reconstruction work to be done right in her own household. She realizes this when she discovers that her neglected husband has been flirting openly with a neighbor and that her daughter has changed from a sweet, wholesome girl to a slangy, sophisticated flapper of the cabarets.

Then when she is upon the point of divorcing friend husband for his indiscretions she learns that her daughter has run away with a young scoundrel. Such a blow is too sharp upon her impulses. But when the couple are apprehended and the girl restored to her family it is easy for her to effect a general reconciliation.

Blanche Bates and *Henry Miller* gave their certain art to the parts of the parents, each playing with sympathy and understanding. *Margalo Gillmore* is the best actress of adolescent girlhood this writer has seen since *Helen Hayes'* triumph in "Dear Brutus." Miss Gillmore was most fascinating in her charm and naturalness. *Jack Devereaux* was fresh and engaging as the son, and *Kathleen Comegys* made an attractive and resourceful young bride.

• • •

"FOR THE DEFENSE"

New Mystery Melodrama by the Author of "On Trial"

Melodrama in Three Acts by Elmer L. Rice. Produced by John D. Williams, at the Playhouse, Dec. 19.

Miss Brinton.....Virginia Jones
Miss Smith.....Louise Closser Hale
Margaret Cameron.....Frederica Going
Mrs. Reed.....Louise Sydmeth
Jennie Dunn.....Mary Jeffery
Madame Petrard.....Georgette Passedoit
Dr. Kasimir.....John Sainpolis
Collins.....Charles Coghlan
Anne Woodstock.....Winifred Lenihan
Selma Thorne.....Adrienne Morrison
Dr. William Lloyd....N. St. Clair Hale
Christopher Armstrong..Richard Bennett
Jane.....Angela Ogden
Officer McClellan.....Walter Brown
Inspector Austin.....William A. Crimans
Judge Gray.....George Riddell

Staged by Homer Saint-Gaudens. Gowns by J. M. Gidding.

Elmer E. Rice, who in the days of "On Trial" bore the longer name of Reizenstein, has added to the crimson tide that is flooding the Rialto. His latest effort, "For the Defense," while not as adroit a melodrama as "On Trial," is, nevertheless, a good example of a murder mystery.

The nefarious activities of a Yogi form the sinister background of the play. He is an accomplished villain is this Yogi, using hypnotic influence to bring young ladies to ruin, and resorting to murder and blackmail when the occasion demanded. Finally he is killed, and the chief suspense of the play lies in the conflict between love and duty on the part of the district attorney. Suspense is piled up when the latter, who thinks his sweetheart has committed the crime, is called upon to prosecute a young woman he believes innocent. The mystery is cleared up in a cut-back scene similar to that used in "On Trial."

Richard Bennett plays the part of the district attorney with skill and assurance. The requirements of the part do not tax his histrionic equipment. *Winifred Lenihan* is delightfully natural as the sweetheart. *Angela Ogden* gave a fine piece of acting as a negro mammy, and *John Sainpolis* was effectively villainous as the Yogi.

THE MIRROR IS
Giving All the News, Every Week, Pages 2024-25, 2054-55, 2116-17
Illustrating Show Reviews and Bills, Pages 2023, 2053, 2056, 2066
Running Every Week An "Ahead and Back" Column, Page 2024
Reporting Feature Pictures First Runs by Wire, Pages, 2119-20
Giving Complete Picture Programs With Music, Pages, 2118-20
THE SHOW NEWS WEEKLY
DRAMATIC MIRROR PHONE 5444 CIRCLE 1639 B'WAY, N. Y. CAPITOL THEA. BLDG
H. A. Wyckoff, President Louis R. Reid, Editor
Otto Harras, Adv. Mgr.; C. M. Lokker, Mgr. LOS ANGELES, Markham Bldg., Hollywood, E. A. Barrymore, Mgr. CHICAGO, People's Gas Bldg., A. T. Sears, Mgr.

NEW YORK MANAGERS SEE BIG ADVANTAGES IN CANADA MERGER

Extensive Routings Across Dominion Planned—Combine Takes Over Many Theatrical Interests

NEW YORK theatrical managers are becoming more and more interested in the establishment of the Trans-Canada Theaters, Ltd., a combine which controls 116 playhouses in the Dominion stretching from Halifax to Vancouver, and see opportunities for the development of their own enterprises. Agreements have already been made between the new theatrical concern and A. L. Erlanger and other New York producers whereby the best of Broadway attractions are assured a Canadian routing.

Heretofore, Western Canada has not had the theatrical representation that it deserved, but under the new merger such cities as Calgary, Edmonton, Vancouver, Moose Jaw, Regina, Saskatoon and Winnipeg will take on an importance second only to Toronto and Montreal. Calgary and Edmonton are particularly good show towns, the former having established records in the receipts for the performances of Harry Lauder and Forbes-Robertson.

More than $4,000,000 is involved in the new syndicate. Work on the proposed combine was begun last spring. Interested in the concern are a group of Montreal capitalists headed by H. Wyndham Beauclerk. The Walker interests of Winnipeg have been taken over and the deal provides for the acquisition of the theaters controlled by Sir James Longheed at Calgary, Edmonton and other Western cities and the A. J. Small interests, controlling houses at Toronto, Hamilton, Kingston, London, and the booking of forty theaters in Eastern Canada.

Many new playhouses are to be erected by the syndicate at Edmonton, Vancouver and other cities. These are to be ready for next Fall.

Ethel Barrymore Unfurls A. E. A. Flag at Ball

The new flag of the Actors' Equity Association was unfurled by Ethel Barrymore at the Equity's first annual ball in the Hotel Astor last Saturday. More than 2,500 persons were present.

The flag ceremony took the form of a pageant staged by Hassard Short in which Miss Barrymore was carried into the ballroom in a sedan chair, escorted by prominent actors in Louis XV costume. Special music arranged by Charles Prince, trumpeters from the Metropolitan Opera and "Equity" the Association's new song, sung by John Charles Thomas, were features of the affair. A clever entertainment preceded the pageant in which appeared Jim Barton, the Four Haley Sisters, Hyson and Dickson, Rath Brothers and Donald Brian, and Cissie Sewell who danced the "Merry Widow" waltz.

• • •

Wynn Getting the Money

Ed Wynn and his show "The Wynn Carnival" are getting the money on the road. In a three days' stand upstate Wynn grabbed $6,100, with a good advance sale for Pittsburgh where the shows is at present Wynn has added four more girls to his chorus, making twenty he now carries. Wynn is pulling a novel stunt with his show. After each performance he hustles to the lobby and carries on a "close up" with the folks as they file out. Ed's merry "good night, did you enjoy the show? Call again" is getting many to come back after meeting him personally.

• • •

Trying to Put Big House Over

Up in Boston the Shuberts are trying to put the huge Boston Opera House in the winning column as a revue or musical show point. At present G. M. Anderson's "Frivolities of 1919" is there, doing a splendid business.

• • •

Gets Bennett Play

David Belasco has obtained the American rights to "Sacred and Profane Love," a play by Arnold Bennett.

Not Deserting Freeport

The story's going the rounds that the theatrical colony is one by one giving up Freeport as a living place. Such is not the case although a few of the former denizens have disposed of their properties there, yet the colony as a whole remains intact. Frank Tinney was reported among those passing up the place but this the comedian denies most emphatically. He is to move from the ocean front to the new Tinney home opposite the Elks' Club in Freeport. Tinney says he is regarded as an actor, makes a living on the stage and is not ashamed of those who are in the same profession.

• • •

Miner's Theater Sold

One of New York's oldest and historic theaters, Henry C. Miner's Theater, has been sold to Antonio Ferrara, an Italian impresario, who is instrumental in the production of many Italian operas in this country. He is to operate it. The deal was closed by Edwin Relkin, the Yiddish theatrical manager.

Miner's Theater was first opened sixty-five years ago. It was for many years one of the most important playhouses in New York.

• • •

"The Acquittal" Coming

"The Acquittal" will move into the Cohan & Harris Theater on Jan. 5, replacing "The Royal Vagabond." The latter has passed its 340th performance. "The Acquittal" has just had a long run in Chicago.

• • •

Old Show Doing Well

The Counihan & Shannon revival of "Way Down East" so far has been doing real well, with the C. & S. show now prepared to start a new route after the present New England engagements. The show did nicely in Binghamton last week.

RAISE RATES FOR NEW YEAR'S EVE

Prevailing Price to Be $5.50—Roof Shows to Charge $11

The prevailing price in the New York theaters for New Year's Eve performances has been established at $5.50 for an orchestra seat, including the war tax.

The midnight performances, however, at which the new year will actually be ushered in, expect to charge $11, including the war tax, these being the new edition of the "Ziegfeld Midnight Frolic," on the roof of the New Amsterdam Theater, and Morris Gest's "Midnight Whirl," in the Century Roof Theater.

The Hippodrome has set its highest price as $4.40, including the tax, and a few of the other attractions will not go quite so high as $5.50. This price, which will make the cost of playgoing on New Year's Eve generally higher than in previous years, has been charged in previous years for some attractions. The usual prices for orchestra seats in the theaters range from $2.75 to $3.85, including tax.

Two leading Chicago theaters have announced an increase in the price of seats for the New Year's Eve performances from $3.30 to $11, including war tax. Two others will raise admissions for that night from $3.30 to $6.60.

• • •

Long Leaves Shuberts

Ralph Long, general manager of the Shuberts, has resigned. The resignation takes place immediately Long has been in the service of the Shuberts for nineteen years. He began as an usher at the Herald Square Theater, and was advanced until he became one of the most important and valuable of the Shubert executives.

Mr. Long is to associate himself immediately with Charles Dillingham.

• • •

"Angel Face" Coming

"Roly Boly Eyes" will remain at the Knickerbocker Theater another week, and will be succeeded on December 29 by "Angel Face," a musical comedy with score by Victor Herbert.

AHEAD & BACK

Al. Saunders is ahead of the Counihan & Shannon show, "Way Down East," while the advance is looked after by *Harry Leavitt.*

Willard D. Coxey is handling the trail ahead of the Harry Lauder show while the man back is *Robert McDowell.*

Carl Hunt, who has been managing the Arthur Hammerstein show, "Some Time," has been shifted to the management of the "Joan of Arkansaw" show which has been playing in Boston.

Uly S. Hill has been retained as resident manager of *Proctor's* Harmanus Bleecker Hall, which opens its legitimate season Christmas Day with the *Cecil Lean* show. *James Wallace* is treasurer. *Wallace's* brother, *Joseph,* was formerly manager of Proctor's Grand in Albany.

Chester Rice is with the *Comstock & Gest* attractions, *Rice* for years having been associated with the *David Belasco* forces. He is doing special exploitation for some of the *Comstock & Gest* shows, now playing Broadway houses.

Frank Buell is managing the *Mitzi* show "Head Over Heels." *Ed. Bacheller* is handling the advance.

Campbell Casad is in Boston whooping things up for "The Passing Show," which opens a two weeks' engagement, Jan. 5, at the Boston Opera House.

A. Toxen Worm is personally managing the Boston House, Boston, for the *Shuberts.*

*Frank B. Hill is co*mpany manager of *G. M. Anderson's* revue, "The Frivolities of 1919," now in Boston. *Richard Maney* is advance representative.

• • •

Composing New Tinney Show

The new Frank Tinney show is being prepared with several complete songs now having been turned over to the comedian. Just how long Tinney will play "Some Time" is problematical as there is a likelihood that a new version with Tinney in it will be booked for Broadway.

FEW LAYOFFS THIS CHRISTMAS

More Companies Playing This Week than in Any Other Season

THAT old line about "we lay off the week before Christmas" seems to have outlined its usefulness. And the number of shows on the road and in the big cities that appear to be working this week the feeling that the week before Christmas and Christmas week are Jonahs insofar as doing business is concerned has at last been dispelled. From reports in from the shows playing last week the returns were far better than in long, long years.

It is true a number of shows have found certain sections of the road N. G. from a boxoffice standpoint yet the general verdict is that business as a whole for the legitimate shows is splendid.

Several bookers say that some of the producers made a mistake in sending out cheap shows while others might have made more profit had they shaved off the overhead to some extent.

In nearby towns, however, there is some elation over the success of the present season, due to their ability to obtain shows that needed polishing up prior to opening in New York, Boston or Chicago for an anticipated "run."

The managers are not of the belief that business will drop off to nothing on the road after the first of the year but on the other hand believe that business will pick up if anything.

So far there has been no repetition of the influenza epidemic and as the war depression is over the condition has a better aspect than in years.

Shubert-Crescent Prices to Top Those at Other Brooklyn Houses.
Shuberts still Trying to induce Mr. Long to reconsider Resignation
Al. Jolson Reported as "Silent Partner" in "Broadway Brevities"
Harry Van Fossen Turns Down Show Offer to Play Out Route.
"Nothing But Love" Quits New York and Takes up Road Route.

FILMMEN TO PRODUCE SHOWS THROUGH JOHN D. WILLIAMS

Money Made in Pictures to Be Turned Over to Legitimate Enterprises

AT the hour of going to press word is passed that Adolph Zukor and associates responsible for the wonderful prosperity and success of the Famous Players-Lasky Company have fully made up their mind to enter the legitimate show producing game. In putting some of the surplus money made in the picture manufacture into the producing end for the legitimate productions the channel selected is John D. Williams, the producer and manager.

Just what the full plans are indefinite at this time but a series of high class productions to equalize the best in the films is to be made with the expenditure layout the least of all things to be considered.

Judging from the business acumen and achievement of Mr. Zukor in the film manufacture it is reasonable to expect him and the men who will be associated in the legitimate producing to make a big success of it.

Mr. Williams produced "For the Defense" at the Playhouse last Friday night. He was also the producer of "Justice," "Our Betters" and many other plays.

OPPOSES SALE OF BIG THEATER

Erlanger Asks Court for Appraisal of Loew's New York

Having been outvoted by majority stockholders of the corporation controlling the New York Theater Building on several phases relating to the prospective sale and after meeting stiff opposition from the combined forces of Messrs. Marc Klaw, Alf Hayman and Henry Dazian, who rejected a modifying proposition, Abraham L. Erlanger, supported by the estates of William Harris and Samuel F. Nirdlinger, has appealed to the Supreme Court for redress.

Mr. Erlanger and his co-plaintiffs applied for the appointment of three appraisers to determine the value of the properties and stock ownership in the holding corporation.

From Mr. Erlanger's affidavits and others it appears he and his associates fear the properties will be acquired by the Famous Players-Lasky Company, as the report has been, without an adequate return and that this surplusage will net a substantial profit for Messrs. Klaw, Dazian and the Frohman estate.

Of the 11,248 shares of stock outstanding in the corporation, Mr. Erlanger states he owns 1,659, the Harris estate, 700, and the Nirdlinger estate, 839.

• • •

Maeterlinck's Tour

Maurice Maeterlinck, who has arrived in America, will begin his transcontinental lecture tour, under the management of J. B. Pond, at Carnegie Hall on Jan. 2.

The subject of the lecture is "The Unknown Shore," the same referring to the spirit world, and the lecture will be given in English.

While here the poet will attend the premiere of the operatic version of "The Blue Bird."

• • •

Marc Klaw's Production

Marc Klaw has engaged for his production of the new musical play, "Dere Mabel," a cast that includes Louis Bennison, Misses Hattie Burke and Elizabeth Hines, Carl Reamer, Walter Gallagher, Robert Woolsey, and Edwin Forsberg.

• • •

Morosco's New Play

Oliver Morosco has accepted Rita Smith's play "Conquering Kate," which he intends to give early production in Los Angeles.

IS THAT SO!

Paul Burns, comedian in the Cohan Revue, with *Nora Bayes*, in "Ladies First" and more recently in "The Little Journey," will be added to the cast of the "Greenwich Village Follies."

George Lemaire, the comedian, will produce his own revue next summer, in association with his brother, *Rufus Lemaire*.

Isobel Stone, daughter of former Governor William H. Stone of Pennsylvania, is making her stage debut at the Century Theater in the role of one of the Temple singers in "Aphrodite." Miss Stone is 19 years of age.

Charles Sinclair has been engaged to produce for *Madison Corey* and *Thomas Stark* their production of "The Grass Widow."

When *Emma Bunting* and her "Scandal" show was in Houston recently, Miss Bunting and her manager, *Joseph J. Garrity*, not only took an aeroplanic excursion but both joined the Aero Club of Houston.

BETTY LORAINE KENT

wishes all her friends and those of her Mother, Elsie, and Daddy, William Kent, a Merry, Merry Christmas and a Happy New Year in "SOMEBODY'S SWEETHEART."

Leaves "The Jest"

Lionel Barrymore has left the cast of "The Jest," at the Plymouth Theater, to prepare for his appearance in Brieux's "The Red Robe." His place has been taken by Alphonse Ethier. John Barrymore will continue in his role.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING DECEMBER 13

Theater	*Play*	*What It Is*	*No. of Times*
Astor	East is West	*Peg under the Willow Tree*	442
Belasco	The Son-Daughter	*Pell Street dramatized*	46
Bijou	His Honor, Abe Potash	*Famous figure in politics*	90
Booth	Too Many Husbands	*Witty British Comedy*	93
Boadhurst	The Crimson Alibi	*Who killed Cock Robin*	152
Casino	The Little Whopper	*A little lie set to music*	90
Central	The Little Blue Devil	*The Blue Mouse set to Music*	66
Century	Aphrodite	*Gorgeous pageant*	33
Geo. M. Cohan	Elsie Janis and Her Gang	*A bomb-proof revue*	33
Cohan and Harris	Royal Vagabond	*Cohanized musical comedy*	338
Comedy	My Lady Friends	*Sparkling farce*	30
Cort	Abraham Lincoln	*Reviewed in this issue*	17
Criterion	One Night in Rome	*Laurette Taylor as a palmist*	32
Eltinge	The Girl in the Limousine	*Beddier than ever*	98
Empire	Declassee	*Brilliant play and playing*	98
48th Street	The Storm	*Fires of love and forests*	102
44th Street	Carnival	*To be reviewed*	5
Fulton	Linger Longer Letty	*Miss Greenwood strikes quarter to six*	45
Gaiety	Lightnin'	*Triumph for Bacon*	560
Garrick	Rise of Silas Lapham	*Dramatization of novel*	40
Globe	Apple Blossoms	*Kreisler and Jacobi music*	96
Greenwch Village	Curiosity	*Reviewed in this issue*	13
Harris	Wedding Bells	*Peals of laughter*	54
Hippodrome	Happy Days	*Panorama with a thrill*	201
Hudson	Clarence	*Typical Tarkington*	117
Knickerbocker	Roly Boly Eyes	*Leonard out of vaudeville*	110
Liberty	Caesar's Wife	*Diplomacy and love in Cairo*	111
Longacre	Adam and Eva	*Well acted light Comedy*	115
Lyceum	The Gold Diggers	*Chicken a la Hopwood*	115
Lyric	The Rose of China	*Romantic musical comedy*	89
Manhattan	Forbiddeu	*To be reviewed*	10
Maxine Elliott's	The Unknown Woman	*Fireworks from the Yiddish*	57
Miller's	The Famous Mrs. Fair	*Reviewed in this issue*	9
Morosco	Civilian Clothes	*Comedy of the returned hero*	124
New Amsterdam	Monsieur Beaucaire	*Charming romantic opera.*	21
Nora Bayes	Greenwich Village Follies	*Varied revue*	193
Parisien	Repertory	*French company*	46
Playhouse	For the Defense	*Reviewed in this issue*	12
Plymouth	The Jest	*Triumph for all concerned*	199
Princess	Nightie Night	*Farce without a bed*	129
Punch and Judy	Miss Millions	*Familiar musical comedy*	24
Republic	The Sign on the Door	*Reviewed in this issue*	12
Selwyn	Buddies	*Quaint soldier comedy*	74
Shubert	Magic Melody	*Romantic operetta*	58
Standard	The Whirlwind	*To be reviewed*	7
39th Street	Scandal	*Was a sensation in Chicago*	126
Vanderbilt	Irene	*Unusually good musical comedy*	20
Winter Garden	Passing Show	*Zippy Winter Garden revue*	86

**This Mirror Feature is imitated by other Amusement papers.*

"CURIOSITY"

Feeble Sex Play Invades the Village Theater

An Inquisitive Comedy in Three Acts by H. Austin Adams. Produced by J. S. Tepper, Inc., at the Greenwich Village Theater, Dec. 18, staged by Edgar Selwyn.

Quong.....Arvid Paulsen
Tom North.....Ramsey Wallace
Mildred.....Irene Fenwick
Ethel.....Merle Maddern
Hal Peabody.....Cyril Keightly

Staged by Edgar Selwyn.

No one could be very severely censured if, on being asked to guess the character of a play called "Curiosity," subtitled "An Inquisitive Comedy," and produced at the Greenwich Village Theater, he should venture that it was a rather smart and risque farce, or perhaps a satirical comedy, or perhaps again a pseudo-Wildean drawing-room opus of the type often affected by intellectual amateurs. None of these classifications, however, is at all accurate. "Curiosity" is neither smart, nor risque, nor farce; satirical, comedy, nor Wildean; and certainly not intellectual, nor, as far as the cast is concerned, amateur. It is, to be exact, a mystery play; the mystery being why it was produced.

As for the plot, it is concerned with the well-known double standard of morality. As for the cast, it were certainly kinder to remember them for past achievements. As for the author, one is tempted to recommend to him a careful reading of Professor Baker's "Dramatic Technique," and a visit to the Cort Theater where John Drinkwater's "Abraham Lincoln" is playing. The former will give him some pointers on dramaturgy, and the latter will reveal to him nobility of motive. MARTIN.

• • •

Fine Philharmonic Program

The singing of Margaret Matzenauer completely dominated the concert of the Philharmonic Society last Thursday night in Carnegie Hall. Her beautiful mezzo-soprano was heard in a group of songs by Josef Stransky, the conductor, one of which "To Solitude," a colorful and melodious lullaby was rendered for the first time. The wide range of the diva's voice, its rare clear quality and the perfect style with which she uses it made the song an unusually effective feature of the program. Later Mme. Matzenauer was heard in the Immolation scene from "The Dusk of the Gods" in which she again demonstrated excellent singing.

The orchestra played the reliable "Eroica" symphony by Beethoven and Saint-Saens graceful symphonic poem "Phaeton."

• • •

Opera Version Planned

Negotiations are under way between David Belasco and George Maxwell, American agent for the composer Puccini, for the making of an opera by the distinguished Italian of "The Son-Daughter," the play in which Mr. Belasco is starring Lenore Ulrich. Geraldine Farrar wishes to be the operatic star, and she and Mr. Maxwell and Gatti-Casazza, of the Metropolitan, had a long talk on the subject with Mr. Belasco.

• • •

Broadhurst's Next

George Broadhurst's next production will be "The Wonderful Thing," by Mrs. Lillian Trimble Bradley.

NORTHAMPTON KILLS ITS FAMOUS THEATER

By MARY K. BREWSTER

Splendid Achievements of Municipal Theater Experiment Brought to an End at the Height of Their Promise by Political Shortsightedness — An Incalculable Loss

By action of the City Council and the Board of Trustees of the institution, the municipal company which for seven years was Northampton's most unique claim to distinction has been discontinued. This at a time when—largely through the truly great work of Melville Burke, managing director—the theater was nearer realizing its ideal than hitherto has been demonstrated by any so broadly conceived theater experiment in America.

Politics—the most serious menace to an American theater as a municipal art institution—was the initial cause; and hostile and non-discerning elements, such as inevitably obstruct progress of the deeper and more farseeing intellectual and cultural intent, used the occasion to complete a wreckage under which the reputation of the entire city must suffer despite a loyal and financially successful effort on the part of the more stable element of the city to retain the company.

The trustees, who seemingly could have saved the situation, refused the money guarantee for the coming season raised by supporters of the municipal company; and have returned to the policy of motion pictures and road-show bookings, dissatisfaction with which originally brought about the establishment of the only municipal resident company in the United States—the famous Northampton Players.

An Important Experiment

The importance this experiment has taken in American theatrical history warrants some record both of its accomplishments and the causes of its extinguishment.

Twenty-seven years ago the theater was presented to the city by the late E. H. R. Lyman, of Northampton and Brooklyn, with a deed of gift which sought to keep its control out of politics and which required its devotion to "music, concerts and drama of the better sort." There was considerable opposition among the less advanced residents to the city's acceptance of the gift on the grounds that it might not always prove a financial asset, the idea, then as now, of a city's being sufficiently enlightened to recognize the best drama as an educative and uplifting force deserving of municipal support, being beyond the approval of the average American practicality.

Little Financial Loss

The gift was, however, accepted and through years of varying financial return the theater has, in total, been little if any loss to the city. Its other values have been incalculable; particularly since the establishment of a resident company—established with the object of giving good plays at prices moderate enough to make them accessible to those who could not afford the road shows at $2.00 top prices.

With the interest of Henry Miller, Prof. George Baker and other advocates of the better-class theaters (and later on the approval of Sir Johnston-Forbes Robertson, George Arliss and many others) the municipal company was established.

Bertram Harrison and Jessie Bonstelle for five years shaped its policies and initial popularity; giving it the benefit of their wide business connections and personal enthusiasm. Their efforts at raising standards were the efforts least seconded by the public they had helped to build. Their resignation in 1917 made possible the remedying of what had proved the greatest defect of the organization—the absence of a head director who should be always on the spot. Their interests elsewhere made this impossible; and with the best interests of the company at heart they resigned, while at the same time they made a splendid final campaign to bring to the continuation of the venture sustaining encouragement from leading and authoritative theater opinion of the time.

Melville Burke's Regime

They were succeeded by Melville Burke, of St. Louis, whose achievements in two brief seasons of the most adverse conditions conceivable, of war, economic upset, influenza, etc., in general (augmented here by local conditions of peculiar handicap) have been little short of marvellous. The character of the plays that he has presented and the artistry with which the values of these have been developed amid the limitations and handicaps of small town stock-production (for, though disclaiming stock-standards and substituting the methods and ideals of original production, the company has been of necessity on a stock-basis which it has hoped to eventually replace by repertory) has made its impress on the theater world at large; won the published commendation of such exacting critics and high-minded fighters for the genuine municipal theater as Walter P. Eaton; such better-drama advocates as Roland Holt, ex-president of the Drama League; and the frankly admitted amazement and admiration of seasoned metropolitan heads of the theater world.

Variety of Bookings

A list of the outside bookings for the past season alone that have played in addition to the remarkable repertory of the resident company (including European masterpieces and first productions in America of best modern English plays as well as dramatic classics, bright comedies and modern farces and melodramas) would show consideration of every variety of reputable taste, and weaken the argument of those who have worked against the resident company on the grounds of a preference for road-shows. No previous road-show policy has kept the theater booked every night of the week; and there is nothing to prevent the two lines of attractions playing the same house—resident company on all evenings but those given to visiting attractions—nothing unless it be a municipal objection to the municipal players drawing a salary for nights on which they are not permitted to work.

LOUISE ALLEN
Winning big success in "Somebody's Sweetheart"

A $6,000 Deficit

The overthrow of the company has been worked from the cause that, due to notoriously disastrous conditions of war, fuel regulations, closings and again a six weeks closing enforced by the city itself during the influenza period, a theater deficit between January 1918, and January 1919, totalled about $6,000, and this the city was asked to pay. Had the reckoning been for the theater year, from September 1918 to May 1919 the sum would have been even less, as from January 1919, when all abnormal restrictions were removed, business improved and the theater had at last, after years of effort, reached the point where, as a rule, the better plays were bringing in the biggest receipts.

An Incalculable Loss

It took, therefore, slow years of careful building to get a general audience for worthwhile plays. These the Northampton worthwhile audiences *were* getting when the present blow was struck—which makes its damage the more incalculably tragic.

Appropriation for the above deficit was approved by the city council and theater plans were made for the September, 1919 opening when unexpectedly—and following vicious attacks through the press upon the theater and its "impositions" upon tax-payers—the Council revoked the order to pay and put the city in a position where—according to the conditions agreed upon, as made by the donor, Mr. Lyman,—the theater would, unless upon reconsideration the debt was paid, return to the Lyman family. Mr. Frank Lyman, son of the donor, resigned from the board of trustees and a storm of protest arose from the more appreciative citizens (including heavy property tax-payers). The matter became one which agitated the entire city. Another meeting of the City Council again refused the payment but with indication that to keep the theater building (a valuable property asset) it would pay the already legal debt if the resident company be disposed of. This so roused the supporters of Mr. Burke and the resident company that, in alliance with a committee of the Chamber of Commerce, they at once raised a guarantee fund sufficient to underwrite possible deficit for the coming season for which material prospects were already more assuring than they ever had been before. It was this sum that the trustees refused; after which refusal the council agreed to pay the deficit and the theater-lovers of Northampton which Mr. Eaton has called the "most theatrically blessed town in the United States" met with a loss stingingly bitter and difficult to justify.

GIRLS THE MAINSTAY OF MUSICAL COMEDY

BY EASTWOOD LANE

Without Them It Would Not Have a Leg to Stand On—Never-Failing Crop of Pulchritude—Other Ingredients Necessary Are Humor and Music with a Tang to It

We have today in musical comedy one of the most popular forms of entertainment with the American public. Its origin, is a matter of musical and dramatic history; its present perfection, like that of the aeroplane, is a development of the last decade. French, Viennese and English influences must of course, be considered, but the comedy with music of today is becoming more and more American in its essentials: book, music, lyrics and humor.

While the high brows are casting horoscopes and profundly discussing the arrival of *the* great American composer—the musical Messiah who will burst forth in an idiom distinctly national—musical comedy is paving the way for his logical development by presenting the works of our own song writers. Stephen Foster had little idea that his lovely melodies, so popular in his own time, would become American folk songs.

Place of Ragtime Songs

Is it not reasonably to suppose that fifty years from now, such songs as *Alexander's Ragtime Band* and *The Robert E. Lee,* reflect national elements that will be considered in a like manner? It is even conceivable that they may appear at some future time as thematic material used by American symphonists.

Composers like Irving Berlin, George M. Cohan, Rudolph Frimbl, Louis Hirsch, Jerome Kern, Anatol Friedlander, Sigmund Romberg and Jean Schwartz reflect contemporary life with as much fidelity as did Foster. In addition, they have introduced new rhythmic effects, taken furtive excursions into the field of modern harmony, as well as originating piquant variations in form. At a recent performance of a Broadway musical play, the writer listened to a bit of modern orchestration that would have thrown old Papa Haydn into an attack of vapors, yet the audience seemed to enjoy it immensely. While plaintive sweetness and wistful sweetness still characterize musical comedy, melody too sugary no longer suffices. There must be a bite and a tang to it.

Origin of Modern Music

The comic opera of earlier days was often cumbersome in plot, scenery and action; the music, largely continental echo. Much of the best musical comedy material came from such sources as old time minstrel shows and jubilee singers, with their forerunners of rag-time, the hoe-down, walk-around, and cake-walk. Somewhat later, tunes like *Smoky Mokes, At a Georgia Camp Meeting* and others of this type quickly found favor with the public. They possessed melody a-plenty and ingratiating rhythm.

Then, usurping the family organ and melodeon, came the phonograph. This, with the player piano, which H. G. Wells calls "a gorilla with fingers of equal length and a sort of a soul" carrys music to every home in the land. Through these, the compositions of well-known composers such as Friml, Kern, Hirsch, George M. Cohan, written in collaboration with equally well-known lyric writers, speedily became popular.

Work of Collaborators

Seldom has a musical comedy been written by one person alone. There have been known instances of a composer who could also write humorous verse, but these are rare. Fortunate indeed is the individual musician who has a keen sense of humor and the ability to inject this into his music. The person is yet to be born who combines Gilbertian satire with the inspiration of a Sullivan.

In America, Harry B. Smith and Victor Herbert established a somewhat similar partnership with excellent results. The latter, of course, is famous; but the former has never become the national figure in the sense that Gilbert was in England. The tendency at present seems to be to use the combined talents of several people who are specialists in their respective lines.

Interpolated Songs

An interpolated number by an outsider often infuses new life into an expiring production. "Call in X and see what he can do!" says the managerical doctor. X, a composer with countless hits to his credit, comes across with one hit more. Immediately the temperature in the box office begins to rise again to normal. Humorous lyric writers are scarce—mighty scarce; a scenic director like Urban is equally so. Hence, the increasing tendency toward division of labor methods.

Then again, it is sometimes necessary to produce a play in great haste. The writer knows of a musical production that was written in three days. It enjoyed a run of two weeks, but served its purpose as a stop gap until another play came in from the road. There have been many musical comedies, however, written and staged in a comparatively short time, that were financial and artistic successes.

Managerial Rivalry

Managerial competition is keener than ever before along lines of artistic production. Take, for example two remarkably beautiful scenes in the Ziegfeld "Follies." These were arranged and directed by Ben Ali Haggin, the portrait painter. A public which seldom frequents art galleries will see here the work of one of America's greatest artists. The art of the painter and sculptor is combined in an ensemble of rare beauty. Naturally, managers hope for a return on their investment and in order to do this they realize that they must strive and strive to do just one thing—they must please the public. They must be good sports, for the public is oddly whimsical in its likes and dislikes.

HELENE COLINE

A Decided Hit in Her Debut in Vaudeville, Appearing in "Windows," by Albert Von Tilzer and Neville Fleeson. Scenery by Mabel A. Buell. Ruth B. Rossuck at the Piano.

Big Money Risked

In their search for something fresh something different, managers are obliged to risk large sums of money. Whose money? Their own. Imagine, Mr. Conservative Business Man, the futility of going to your banker and attempting to borrow money on offering as security something the people *might* buy, if they liked it! A realization of certain fundamentals peculiar to theatrical finance would go far toward creating a toleration if not admiration in many people, who regard managers and producers merely as dollar-chasing pirates.

Aloof Attitude Wrong

Persons who affect a contempt for music comedy may be classed with a similar attitude toward motion pictures. A few questions usually reveal the fact that they have held themselves aloof so long, that they have no idea of the immense and continual improvements in these forms of entertainment. Their attitude recalls the story of the Irishman, who, when asked if he ate cabbage, replied in the negative. "If I ate it," he said, "I might like it? and I hate the d——stuff!" They allow unreasoning prejudice to keep them from enjoyment.

Finck's Mistake

To illustrate: Henry T. Finck, the music critic, was once asked what he considered the greatest mistake he ever made in his professional career. After careful consideration, Mr. Finck answered the question by relating an incident which occured in his early days as a musical writer. It seems that he spent a year in Vienna at about the time the Strauss brothers, Richard and Johann, were enjoying a tremendous vogue as writers of dance music. "In those days," said Mr. Finck, "I would have walked a hundred miles to see a Chopin, a Schubert or a Beethoven, but I refused to walk five blocks to hear and meet the two men who have justly become known the world over as the composers of some of the loveliest waltzes in existence."

There are few men alive who have listened to more music than Mr. Finck. The result of this long experience is his recognition of the fact that beautiful music is often written in lighter form; that genius is by no means the exclusive property of the concert hall.

Eye On Public Taste

Shrewd producers of musical shows are keeping a windward eye to the improvement in the public

(*Continued on page* 2042)

BOTHWELL BROWNE'S BATHING BEAUTIES

AND THE

BROWNE SISTERS

(Below)

ELINORE BELL

JEAN CARLSON

BEE ALLARO

MARYON AYE

MICKEY BURNS

HARRIET GIMBEL

MARIE CURLISS

(Top)

EVE WORTH

BEST WISHES

TO THE

FRIVOLITIES

FROM

THE MIRROR

SEASON'S GREETINGS

William B. Friedlander

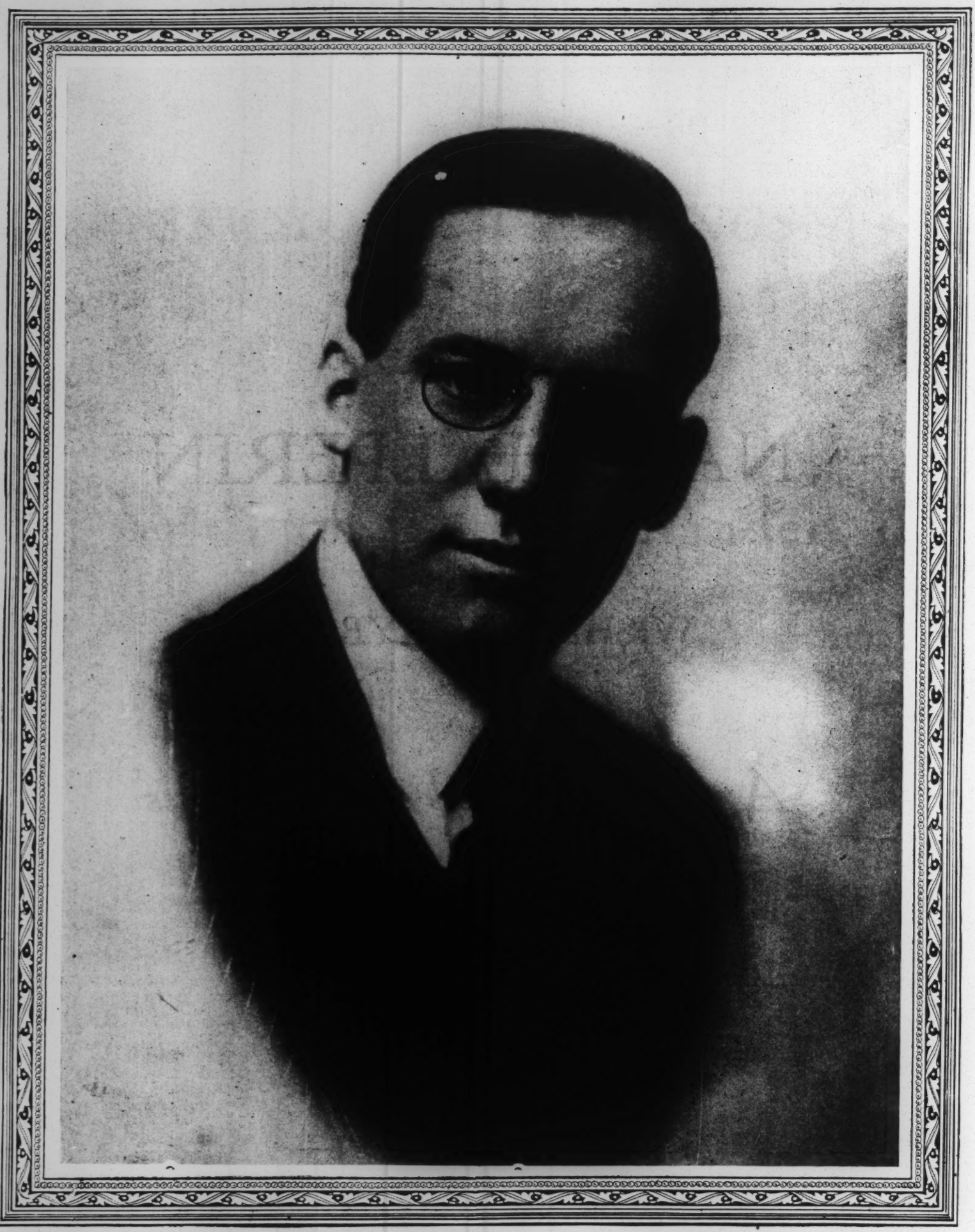
William B. Friedlander Attractions
140 West 42nd Street
New York

JACK WEINER, Business Manager

NAN HALPERIN

WISHES EVERYBODY

A Happy and Prosperous
New Year



WILLIAM ANTHONY McGUIRE

Whose First Musical Venture Was the Writing and Staging of the Book of "FRIVOLITIES OF 1919." Production in Preparation, a New Dramatic Play, "STAND FROM UNDER."

HENRY LEWIS *Principal Comedian of G. M. Anderson's "FRIVOLITIES OF 1919."*

NELLIE AND SARA KOUNS

Concert Sopranos With

G. M. ANDERSON'S "FRIVOLITIES OF 1919"

John Flynn

Principal Tenor

with

G. M. Anderson's

"Frivolities of 1919"

Personal Direction of

William B. Friedlander

The Barr Twins

Gertrude and Evelyn

A Dancing Sensation

with

G. M. Anderson's

"Frivolities of 1919"

Personal Direction

Max Hart

FRANK DAVIS AND ADELE DARNELL

Featured with

Personal Direction—Max Hart G. M. ANDERSON'S "FRIVOLITIES OF 1919"

Fletcher Norton

with

G. M. Anderson's

"Frivolities of 1919"

Personal Direction of

William B. Friedlander

Seven Musical NOSSES

Featured with

G. M. Anderson's

"Frivolities of 1919"

CHRISTMAS GREETINGS

LOUIS KATZMAN

Personal Arranger
For
NAN HALPERIN
WM. B. FRIEDLANDER ATTRACTIONS

Perm. Address
556 W. 185th Street
New York

The National Academy
OF
Photoplay Arts
ANNOUNCES

The opening of its Fall session. Registrations of new pupils accepted at any time. Beginners classes starting weekly. Four week courses.

Complete instruction in Photoplay Acting, covering facial expression, gesture, make-up, scene rehearsals, and actual camera experience given in course. A record of five years standing makes

Our Name Our Guarantee!

Offices, 307-8 Wright-Callender Building
PHONE 61770

Walter C. Farnum
Personal Representative for
RECOGNIZED PROFESSIONAL STAGE and SCREEN ARTISTS

Only the Best
For the Best

TELEPHONE 63520
A STATE LICENSED AND BONDED AGENCY

FARNUM'S
Dramatic
Musical
Comedy
Vaudeville

MOTION-PICTURE AND THEATRICAL EXCHANGE

Club
Cabaret
and Lyceum
Booking

PUBLICITY CAMPAIGNS

W. C. FARNUM
Manager

612 GRANT BLDG.
Los Angeles, Cal.

Xmas Greetings
from
CLIFTON CRAWFORD
with
MY LADY FRIENDS

To give the American public a Merry Christmas, make them laugh

JAMES MADISON

has written joyful material for the following eminent assassinators of sorrow: AL JOLSON, FRANK TINNEY, NORA BAYES, FOUR MORTONS, RICHARD CARLE, JACK NORWORTH, DIXEY NORTON, JACK WILSON, ELINORE AND WILLIAMS, HARRY HOLMAN, BEN WELCH, HOWARD AND HOWARD, BARNEY BERNARD, HUNTING AND FRANCIS, HAMILTON AND BARNES, STUART BARNES, FRED DUPREZ, ROONEY AND BENT, GEO. YEOMAN, MORTON AND GLASS, RIGGS AND RYAN, CARTMELL AND HARRIS, "DOC" O'NEILL, DIAMOND AND BRENNAN, LLOYD AND WELLS, NAT CARR, JACK SYMONDS, BERT AND BETTY WHEELER, KENO AND GREEN, DEMAREST AND COLLETTE, HOOPER AND BURKHART, DICK KNOWLES, HENRY FREY, BROWN AND JACKSON, HARRY C. SHUNK, JOE BRENNAN, MOWATT AND MULLEN, and many others.

JAMES MADISON, *Vaudeville Author,* 1493 Broadway, N. Y.

MERRY CHRISTMAS — HAPPY NEW YEAR
from
Mlle. Marguerite and Frank Gill
ALHAMBRA—Week 24 New Year—ORPHEUM

SUPERIOR BRAINS

You have been taught to believe that the captains of Finance, Commerce, and Industry have attained the heights of power by virtue of "Superior Brains." Did you ever stop to consider that the railroads continued to run after the deaths of Harriman and Hill? That the banks continued to function after the elder Morgan departed this life? That the steel industry did not fall into chaos with the demise of Frick and Carnegie; and that if as a result of some terrible calamity every capitalist in the country suddenly died, industry would not cease operations for one day? The reason the great industrial and financial Magnates of the past were powerful, and the present crop of money Wizards are now at the helms, is because they learned one great lesson;—the way to acquire wealth is to

MAKE MONEY WORK

Now this is not an oil well scheme, nor land acclamation project, nor are we floating blue sky mining stock. We are operating a Bankers' Corporation, a Banking and Financial venture that is based on government statistics covering business history and the basis of our concern is the idea now agitating the minds of millions, (co-operation, instead of a few men running the whole show), we are inviting the average man into the venture.

INVESTIGATE

We do not ask you to do anything but investigate. We do not expect to convince you now, nor do we attempt to convince you by this advertisement. What we do expect to do, however, is to interest the man who is alive to real business facts, send for particulars—it means money to you.

J. GREEN & COMPANY, Inc.,
110-112 West 40th Street,
New York City

Six years ago this school for children of the stage started with two children and one grade—now its pupils number one hundred and seventy-five, and it includes all grades up to the second year of high school. Next year an additional high school grade will be added.

The daily attendance averages between ninety and a hundred, and those children who are on the road have lessons supplied them which they return to headquarters each day. Thus they are enabled to keep up with their classes.

Of course, such an enterprise does not pay for itself. There is a deficit every year which must be met by the Board of Managers.

Also there are many children who want admission to the school who must be refused because of lack of space and facilities.

To be able to help such a cause is a privilege of which we can all avail ourselves.

What better New Year's resolution can we make than a determination to co-operate in every way possible with the Professional Children's School of the Rehearsal Club?

When one of these children go on the road with the Company their lessons are forwarded to them, and when they return they can join their class again.

EDGAR DUDLEY, Inc.

307 STRAND THEATRE BUILDING, NEW YORK CITY

PHONE BRYANT 4124

If You Desire A Broadway Production Engagement, Communicate At Once

THE FOLLOWING ARTISTS WERE ALL PLACED BY THIS OFFICE:

CAMERON SISTERS
With the New
ZIEGFELD "9 O'CLOCK REVUE"

LILLIAN LEITZELL
ZIEGFELD "MIDNIGHT FROLIC"

PEARL REGAY
NED WAYBURN'S "DEMI TASSE REVUE"
New Capitol Theatre

DONALD KERR
IN A NEW NED WAYBURN PRODUCTION
Signed for Two Years

ARTHUR UTTRY
ZIEGFELD "MIDNIGHT FROLIC"

OLESON and JOHNSON
Signed with Production for Two Years

PARISH and PERU
NED WAYBURN'S "DEMI TASSE REVUE"
New Capitol Theatre

PAUL FRAWLEY
NED WAYBURN'S "DEMI TASSE REVUE"
New Capitol Theatre

ANNE SANDS
with "THE LITTLE BLUE DEVIL"
Central Theatre Now

Mlle. Marguerite and Frank Gill
with PAT ROONEY

DELYLE ALDA
Prima Donna
ZIEGFELD "FOLLIES" NOW
Signed for Next Season

JIM TONEY
NED WAYBURN'S "DEMI TASSE REVUE"
New Capitol Theatre

MAY WEST
NED WAYBURN'S "DEMI TASSE REVUE"
New Capitol Theatre

JOE JACKSON
AT NEW CAPITOL THEATRE
Opens Next Month

EVA BORROUGHS FONTAINE
ZIEGFELD "MIDNIGHT FROLIC"

MORAN and MACK
Signed with Production for Two Years

MURIEL DE FORREST
NED WAYBURN'S "DEMI TASSE REVUE"
New Capitol Theatre

WILL CRUTCHFIELD
NED WAYBURN'S "DEMI TASSE REVUE"
New Capitol Theatre

JOSEPHINE EMERY
with "THE LITTLE BLUE DEVIL"
Central Theatre Now

DORETHEA SADLIER
with IRWIN ROSEN'S "KISS ME"

NOTICE

This Office Books the Hotel Walton Roof in Philadelphia Playing Eight Acts. All Acts Given Play or Pay Contracts Ranging from Two to Ten Weeks

EDGAR DUDLEY, Inc.

NO MAN'S LAND

·By Mlle·Rialto·

MURDERS may interfere with one's peace of mind, but never with one's gowns is the conclusion reached after a visit to the Republic Theater. There, where thrills reign supreme, a more than passing care has been given to the costuming of the feminine members of the excellent company assembled to do justice to Channing Pollock's murder-mystery play. *Mary Ryan* is the "star" of the production, and a very youthful *Miss Ryan* it is who greets us in the first act dressed in a girlish frock of white chiffon, simply made with wide-tucked skirt and plain waist.

An evening wrap of silver was fashioned along the little Red Riding Hood lines, and so carried out the idea of youth and romance. When next we saw *Miss Ryan,* she was a happily married matron, and was dressed accordingly. Again

Chiffon Was Chosen

for her afternoon gown, and it was charmingly designed. It was of a bisque shade, and had the popular tunic made in apron effect, and the waist of the frock had a dainty bertha, trimmed with fine lace. Later, a wrap of brown fur was worn with a smart brown toque, and thus, was *Miss Ryan* outfitted, by that maker of lovely clothes, *Madame Frances.* Another little lady of the company was

Beatrice Allen

who scored in an emotional scene. *Miss Allen* was cast in an ingenue role and did not score particularly as a school girl type until her "moment" came in the third act. Then she burst into a fit of hysterical weeping that was really fine, and marked her for particular mention.

Miss Allen's costumes, made by *Jerome,* were very sweet and girlish. Her frock of soft rose velvet was slightly puffed at the waist, but otherwise was made entirely along straight lines. She also wore a becoming coat and hat of pale grey. *Jerome,* too, fashioned the afternoon gown of

Bright Green

worn by *Mildred MacLeod,* who, as the chum of *Miss Allen,* had little to do, but did that bit very well. *Miss MacLeod* is quite a decided blonde, and so the grass green frock she wore suited her admirably. It was a very pretty little dress, and was made expressly to express school girl styles. And, so, while the Republic Theater found itself the home of styles—and murder—the Playhouse served in a like manner. For there, "For the Defense" is to be seen, and it, too, is a thrill with murder and feminine styles. *Winifred Lenihan* has the leading role and does very well with it. And sartorially she shines fully as brightly, for she has a number of gowns designed

By Gidding

in the very latest of Dame Fashion's styles. Her first costume, of sapphire blue velvet is indeed stunning. It is such a smart little thing, and with its loose waist line, hints of a new style ready to be brought forth in the land of designers. With this outfit, *Miss Lenihan* wore a blue hat trimmed with flesh colored feathers which supplied the touch of color needed.

In another act *Miss Lenihan* wore a beautiful evening gown of jade—or what appeared to be jade colored material in an uncertain light. This was a very lovely thing with a skirt caught up with pale pink roses. Over this an

Orange Wrap

of velvet was worn. This evening wrap was trimmed very effectively with a collar of dark brown fur. And orange was again used in a smart little hat which was worn with a brown cloth afternoon dress which was made simply, but stylishly.

In afternoon frocks, *Adrienne Morrison* also shone as a smartly attired miss in a very dark blue dress, which had Alice blue facings. Another

Effective Costume

worn by *Miss Morrison* was an evening dress of a silverish material, which shone softly in the subdued light used in the second act. This dress had a novel feature, being trimmed with shimmering fringe, which caught and held the eager attention of feminine spectators in the audience. Both of *Miss Morrison's* gowns were from *Giddings.* And while

Acting Honors

as usual, were in the very capable hands of *Louise Closser Hale,* she could not add much to an evening of dress, for *Miss Hale* played a nurse who wore only a simple white uniform. Several other members of the company in lesser roles were smartly attired, and one dress, an orchid evening gown stands out particularly. And now, from the busy shops of Fifth Avenue we must journey back to the days of

Abraham Lincoln

and to the days of billowing crinolines. Chiefly, of course, we are concerned with *Winifred Hanley.* As Mrs. Lincoln, she sets quite a figure in her bright dresses of the Civil War period. At first she was seen in the sombre toned dresses of the Springfield, Ill., days.

But afterwards, at Washington, she wore a very lovely pale green satin dress which was evidently in the latest of taste for the mistress of the White House. A better opportunity to take a backward glimpse at the

Styles of 1865

was given in the final act of Mr. Drinkwater's play. For here all society was assembled at Ford's Theater, and in the corridor behind the boxes distinguished matrons and eager belles gathered to discuss matters of the moment. And all were gowned beautifully.

Soft blues, delicate pinks, gay greens and dainty orchid shades, all mingled in a lovely rainbow effect. The girls, with shoulders bared, and skirts hooped to the delight of all eyes, were indeed a picture well worth a trip to the Cort Theater for all those who are interested in the days befo' and after—the war.

ARTHUR HAMMERSTEIN'S

"SOMETIME"

WITH

FRANK TINNEY

SOME STAR

SOME
COMEDIENNE

IDA MAY CHADWICK

DEHAVEN & NICE

SOME
COMEDIANS

SOME
DANCERS

WALTER HAST PRESENTS

EMMA BUNTING

PERSONAL DIRECTION JACK LAIT

IN "SCANDAL"

Touring Principal Houses in the South with Truly Phenomenal Success

NEXT SEASON ON BROADWAY IN A NEW PLAY BY JACK LAIT

FROM MY HEART — MERRY CHRISTMAS — TO THE WHOLE WORLD

Christmas Greetings

From

George MacFarlane

HENRY W. SAVAGE, *Inc.*, offerings

Season 1919-1920

MITZI Now on tour in her greatest success. "HEAD OVER HEELS" will be presented in New York early next Fall in a new production now in preparation

SEE-SAW

Will play limited engagements in leading cities after its successful run at the Geo. M. Cohan theatre, New York.

"The liveliest musical show in years."
—*Tribune.*

Book and Lyrics by Earl Derr Biggers
Music by Louis Hirsch
Staged by John McKee
Dances by Julian Alfred

For Early Production

"Shavings"

A Dramatization of Joseph C. Lincoln's Famous Novel

CHAMBERLAIN BROWN STARS

Under Exclusive Contract

VERA MICHELENA

TYLER BROOKE

WALTER REGAN

MARTHA MAYO

JULIA KELETY

ADA MEADE

DONALD MACDONALD

ZOE BARNETT

LUCILLE MANION

JACK SQUIRE

FLORENCE ENRIGHT

PHILIP LEIGH

INA HAYWARD

FLORENCE EARLE

LEON GORDON

HELEN LOWELL

EDMOND LOWE

R. GEORGE BURNETT

GEORGIA HARVEY

WILLIAM H. POWELL

ELISE BARTLETT

LYNNE OVERMAN

EMILY ANN WELLMAN

FLORENCE MILLS

MANN

1538 Broadway New York

Creator & Importer

Unusual Millinery

We take pleasure in the announcement that after February 1, 1920, we will be located at 22 WEST 57TH ST., Near 5th Ave. New York

FOR THE NEW YEAR AND EVERY YEAR

HAPPINESS AND PROSPERITY TO THE STAGE AND THE SCREEN

ALICE KAUSER

DRAMATISTS' AGENT

PLAYS

1402 Broadway, New York

MOTION PICTURE DEPT. R. L. GIFFEN Associate and Mgr.

REPRESENTING OVER 100 OF THE LEADING WRITERS OF AMERICA AND EUROPE

WARNING

INASMUCH as the undersigned is the sole owner of the picture rights of the play entitled *"THE GIRL IN WAITING,"* motion picture producers are hereby warned that any arrangements for such picture rights must be made through me.

J. HARTLEY MANNERS.

Mme. Polly

NOW AT

216 WEST 42d STREET

NOTE EXCEPTIONAL LOW PRICES

Shampoo—Pure Castile	$0.50
Facial Massage (six treatments, $5.00)	1.00
Scalp Treatment (six treatments, $5.00)	1.00
Marcel Wave with Hairdress	.50
Bobbed Hair, Marcelled and Curled	.50

Special Department for gentlemen's Scalp Treatment.

Mme. Polly, 216 W. 42nd Street

MUSIC PRINTERS AND ENGRAVERS

of anything in Music by any process

Estimates gladly furnished 43 years experience in music printing Largest plant west of New York

Established 1876 The OTTO ZIMMERMAN & SON Co. Cincinnati, Ohio

WE CAN PAY Attractive Prices for old Moving Picture Films in Reels or Scrap

PETER LEONARDIS & SONS

132 Nassau St., New York City 55 to 59 River St., Newark, N. J.

GIRSL ARE MAINSTAY

(*Continued from page 2027*)

taste and the demand for cleaner, brighter, musical shows. More than this, they must be funnier as well as adhering to a plot of some sort. There is, for instance, a pronounced tendency to adapt an old play that has met with success, using it as an outline for musical comedy.

Our forefathers found a phalanx of rythmically moving leg vastly alluring in the good old "Black Crook" days, but the ingenue dressed in a dainty dancing frock, accomplishes more these days with a single artful flip of her skirt, allowing a momentary, but immensely gratifying glimpse of her ankles. A quiet but sure fire joke of Will Rogers' pleases audiences more than a mouldy wheeze accompanied by a thump on the back. An Urban setting emphasises the artistry of restraint, as does the fleeting view of silken allurement displayed by the ingenue—and silk is necessary; Erstaz will not do.

Girls Are the Mainstay

Thus we come to the mainstay of musical comedy. Without girls it would not have a leg to stand on. It would be as dull and forbidding as the vista seen from a Harlem fire-escape. They come from all of the signs of the Zodiac. It would be luscious, would it not, to locate the Ziegfeld peach orchard, where, sun-kissed and velvet-cheeked, they bloom and blush and ripen in the sun, finally to be burbanked to the Broadway branch. Of such as these O. Henry truly remarked that "they have a system of beauty that would make a July magazine cover look like the cook on a Monongahela River coal barge."

There seems to be a never failing crop of American-born pulchritude. Theirs is an ephemeral life—a mayfly dance of an hour's existence, but yesterday's peach crop is easily replaced. Enthroned with a limousine, house-boat, country place, town-house background, yesterdays favorites now hold proudly forth as wives of ex-munition workers and other types of millionaire. They can view without envy the up-to-the-minute charms of their successors, for they know Broadway demands youth, eternal youth, with its exuberance and joy of living.

Nice Girls and Nice Salaries

Possessing these, any nice girl can command a nice salary in a nice way—which is nice. One can imagine such a one tripping into a manager's office to apply for a job. Brushing by the office boy, she confronts the ogre who, after giving her a swift glance, which includes an appraisal of physical credentials, says: "We will start you at $40 a week." "Thanks," replys the fair applicant, "Your figure is fair."" "So is yours," says the manager. "Report for rehearsal Monday." If she can dance well—and this means, so advanced has this art become, the careful cultivation of a born instinct—she will not hold a job long at $40 a week. Should she be, by an amazing coincidence, be able to sing and act unusually well, the sky—above the roof gardens—shall be her limit and the world her oyster; the name and the toes of this daughter of the gods shall twinkle on Broadway.

W. Earthman Farrell

The Dixie Song Writer

Writer of

"Jail House Blues"

The Bluest of the Blues

419 Main Street

Nashville, - - Tenn.

Prof. I. Hubert's MALVINA CREAM

is a safe aid to soft, clear, healthy skin. Used as a massage, it overcomes dryness and tendency to wrinkle. Takes sting and soreness out of wind tan and sunburn. Send for testimonials. Use Malvina Lotion and Ichthyol Soap with Malvina Cream to improve your complexion. All druggists, or sent postpaid on receipt of price. Cream 50c, Lotion 50c, Soap 25c.

Prof. I. HUBERT, Toledo, Ohio.

FRANK N. SELTZER

Publicity Representative
Goldwyn Pictures
Corporation
Philadelphia

FREE Latest Issue of HOW TO MAKE-UP

STEIN'S

FOR THE STAGE FOR THE BOUDOIR

MAKE-UP

Write or Call

M. Stein Cosmetic Co.

120 West 31st Street, New York

MASTER STRENGTH AND BLOOD BUILDER

NUXATED IRON

3,000,000 People use

We take
pleasure in presenting
a recent portrait of

W. Augustus Pratt
B. S., C. M., M. D.

New York's world famed plastic surgeon, the man who keeps our stage stars shining and our society ladies young and beautiful. The guardian angel of hundreds of our advancing picture stars (both male and female). Dr. Pratt is the inventor of the marvelous "immediate process" for facial corrections. His institution at 40 West 34th Street (between the McAlpin and Waldorf Hotels), is the largest establishment in the world devoted exclusively to the science and art of keeping the face young and attractive. Dr. Pratt is the father of modern facial culture. His institution has been established 22 years and he has been in active practice continuously since 1895. His latest achievement in facial dermatology is his immediate invisible method for lifting "Jowls" or sagging face, which is so unwelcome to the "leading" man or woman.

AMERICAN ACADEMY OF DRAMATIC ARTS
The Standard Institution of Dramatic Education
Board of Trustees
Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.
Detailed catalog from the Secretary
ROOM 141 • CARNEGIE HALL • NEW YORK
Connected with Charles Frohman's Empire Theatre and Companies

25 YEARS THE STANDARD TRAINING SCHOOL FOR THEATRE ARTS
ALVIENE SCHOOL OF DRAMATIC ARTS
DRAMA ORATORY · MUSICAL COMEDY · PHOTO PLAY · DANCE ARTS
Four schools in one. Practical stage training. The School's students stock and theatre afford public stage appearances
Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau and others.
WRITE FOR CATALOG, ADDRESS SECRETARY, MENTION STUDY DESIRED
ALVIENE SCHOOL OF DRAMATIC ARTS
225 W. 57th ST. NEAR BROADWAY, N.Y.

Signor Salvatore Cudia
Teacher of
DRAMATIC ART
COACHING
Grand Opera Voice Placing
DRAMA, ORATORY, MUSICAL COMEDY, PHOTOPLAY
Phone Bryant 1274
METROPOLITAN OPERA BUILDING
1425 Broadway, at 40th Street New York City

THE PEKIN CHINESE RESTAURANT
AMERICAN DINNER $1.25
CHINESE DINNER $1.00
ALLURING DANCE ORCHESTRA
SPACIOUS DANCE FLOOR
Think of Good Eats When you see the big clock
BROADWAY at 47th St.
"Revue of 1529" Produced by Arthur Hunter
AMERICAN LUNCHEON 60c
CHINESE LUNCHEON 50c
REFINED ATMOSPHERE
COSEY CORNER TABLES
Tel. Bryant—4824

—a welcome change!!
THE NEW AMERICAN—CHINESE RESTAURANT
Music Every Evening
JOY YOENG RESTAURANT
Music Every Evening
SPECIAL LUNCH DAILY 40C, 11 A.M. TO 2.30 P.M.
SERVING THE MOST DELICIOUS OF AMERICAN AND CHINESE FOODS AT PRICES THAT ARE THE LOWEST ON BROADWAY
711-715 Seventh Ave. (Bet. 47-48 Sts.) Next to Columbia Theatre

Frank Joyce says: See
ALICE JOYCE, in "The Third Degree"
Alice Joyce says: See her brother Frank at the
HOTEL JOYCE
31 West 71st Street New York
Exceptional opportunity to live in cool, light, artistically decorated rooms at remarkably low summer rentals. Overlooking Central Park. Moderate price dining room. Everything to make your stay pleasant.
"FOURTEEN FLOORS OF SUNLIGHT"

THE RENDEZVOUS OF THEATRICALS' BEST
ARMENIA RESTAURANT
FORMERLY FAMOUS CONSTANTINOPLE RESTAURANT
Learn How to Say PILAFF SHISH-KEBAB PAKLOVA
DINNERS 85c and $1.25
41 Lexington Ave., N. E. Cor. 24th St., N. Y.

HOW THE SHOWS ARE DOING ON THE ROAD

CLEVELAND: OPERA HOUSE—"Going Up," one of the most popular of the newer musical comedies, made its second local appearance this week at the Opera House. The show was just as good an entertainment as when it was brand new. Raymond Crane, Norma Brown, Loretta Marks, Mario Villianni, Ed Begley and Eleanor Bennett were among those who helped put the show over. SHUBERT-COLONIAL—The return of Julia Marlowe and E. H. Sothern in a repertory of Shakespearean plays was the big event of the week at the Shubert-Colonial theater. The demand for seats both prior to the opening of the sale and following the opening, was tremendous. A strong company of players composed the cast, among them such well known artists as Eben Plympton, Frederick Lewis, and Henry Stanforth. Loeb.

LONDON, CAN.: GRAND—F. Stuart Whyte's fourth English pantomime, "Red Riding Hood," was presented for four performances 11-13 and was much enjoyed by large audiences. Coming: Barney Gilmore in "The Rocky Road to Dublin," 18, "The Luck of the Navy," 25-27. Webbe.

MACON, GA.: GRAND—"Bringing Up Father" matinee and night. Large house, . "Cheer Up Mabel" matinee and night, 13. "Gloriana" matinee and night, 15. "Somebody's Sweetheart" matinee and night, 16. Gus Hill's Minstrels matinee and night, 20. Orr.

NEW ORLEANS: TULANE—"Flo Flo" has been drawing large audiences at the Tulane. The N. O. Grand Opera Co. has gone over to the Athenaeum, since the burning of the French Opera House, and are doing the best they can under the handicap. Llambias.

RICHMOND, VA.: STRAND — Not often does such a distinguished artist as Otis Skinner bring a brand new play to Richmond, but it was the good fortune of the packed houses at the Strand to view this unusual event 8-9. "The Rise of Peter Barban," is by his wife, Maude Skinner and Jules Eckert Goodman, and is intensely interesting, full of dramatic moments as well as comedy and pathos. Neal and McConnell.

ST. PAUL: METROPOLITAN—Fred Stone in "Jack O'Lantern" delighted Metropolitan audiences. Pisster.

SAN DIEGO: SPRECKELS—May Robson in "Tish" drew well for three performances Dec. 8-9. Coming, Francis Bushman and Beverly Bayne. Chapman.

TORONTO: PRINCESS—"Going Up" to rather light business, probably due to Christmas shopping. Raymond Crane is the fake aviator, and scores well. ROYAL ALEXANDRA—"Business Before Pleasure" to fairly good attendance; the usual "Potash and Perlmutter" farce. Dantree.

WILKES-BARRE: GRAND—"Piccadilly Jim" was the attraction for three nights and one matinee. Play offered a very pretty love story which was well received. Business fair. Principals of cast, Gregory Kelly, Ruth Gordon, William Sampson, Frederick Tidden and James Kearney. "The Better 'Ole," with the Coburns and New York cast played three performances to capacity audiences. Briggs.

. . .

BIRTHS

CARUSO—A girl was born Dec. 18 to Mr. and Mrs. Enrico Caruso in their apartment in the Knickerbocker Hotel. The infant weighed eight pounds. The child will probably be called Gloria. Mrs. Caruso was Dorothy Park Benjamin.

. . .

MARRIAGES

PORTER-THOMAS—Mrs. Lee Thomas, formerly the wife of Edward R. Thomas, of this city, was married recently in Paris to Cole Porter, also of this city. Mr. Porter is known as a writer of music and lyrics to musical plays. He wrote the music for the latest edition of "Hitchy Koo."

. . .

DEATHS

ILLICA—Luigi Illica, Italy's foremost grand opera librettist, died in Rome last week. He was the author of more than fifty operas, among the composers of which were Puccini, Mascagni, Cilea, Giordano and Franchetti. Mascagni's "Iris" and Puccini's "La Boheme" are among the best known of Illica's librettos in America. Illica also, aided by Giocosca, developed the libretta of Puccini's "Madame Butterfly."

PARKER—Professor Horatio William Parker, leading American musician, and since 1894 dean of the Music School of Yale University, died of pneumonia Dec. 18 at the home of his daughter, Mrs. Ralph Semler, in Cedarhurst, L. I. Chapman.

PIKE—Harry J. Pike, forty-six years old, an actor, died Dec. 18, after a short illness. Mr. Pike was born in this city and started his stage career when a boy. He was for many seasons with the Hippodrome shows. For the past two years he had been in motion pictures.

VANCE—William Henderson Vance, who retired from the stage four years ago, after acting for seventy years under the name of William Henderson, died Dec. 15 at the home of his daughter, Mrs. R. M. Fields, No. 802 Avenue A, Bayonne, N. J.

LITHOGRAPH PAPER
For all Classes of Attractions: Dramatic, Musical Comedy, Minstrel and Uncle Tom Carried in Stock
Ready for Immediate Shipment
Write for Prices on Engraved Block, Type Work, Cards, Dates, Etc.
CATALOG AND DATE BOOKS MAILED FREE OF CHARGE
ACKERMANN-QUIGLEY LITHO CO.
115-117-119-121 WEST FIFTH STREET KANSAS CITY, MISSOURI

"BAL" BUILT BAGGAGE
BUILT WITH A CONSCIENCE
William Bal Co., 145 W. 45th St., N. Y.

The National Conservatory of Dramatic Art
F. F. MACKAY
A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round. Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N. Y.

MEREDITH STUDIO OF DRAMATIC ART
Jules E. Meredith, Director
105 Fuller Bldg., Phila., Pa. Booklet

SUBMIT YOUR SONG-POEMS ON ANY SUBJECT FOR OUR ADVICE. WE REVISE POEMS, COMPOSE MUSIC OF ANY DESCRIPTION, SECURE COPYRIGHT AND EXPLOIT ORIGINAL PICTURES FOR FACILITATING FREE PUBLICATION OR OUTRIGHT SALE OF SONGS UNDER THIS SUCCESSFUL CONCERN'S GUARANTEE OF SATISFACTION.
SONG WRITERS SENT FREE
KNICKERBOCKER STUDIOS 1658 GAIETY BLDG., N.Y. CITY

TAYLOR TRUNKS
C. A. Taylor Trunk Works
CHICAGO

P. DODD ACKERMAN SCENIC STUDIOS
INC.
Productions of Distinction
(P. DODD ACKERMAN, Designer)
STUDIO: 140 West 39th Street
NEW YORK CITY
Phone: Greely 3009

Before Your Mirror

Crow's-feet, Flabby Skin Over or Under Eyes Removed Invisible. Immediate Method.

Lift Up one side of your face. Compare it with the other side. Makes face years younger and sweeter.

Call, Write or Phone, 25 Knickerbocker
DR. PRATT, FACE SPECIALISTS Interview Free 940 West 34th Street

CLOTHES
MAKE
THE MAN
WE MAKE
THE CLOTHES
E. SASSA
113 West 47th Street
NEW YORK
Telephone 7280 Bryant
Formerly 115 West 45th Street

Pianda
TRADE MARK
PLÜCKER & AHRENS
WIG MAKERS
CHAS. MEYER & Co. Inc.
47 WEST FORTY EIGHTH STREET NEW YORK

HARRY MITTENTHAL GOFF PHILLIPS
HUDSON CLOTHES SHOP
200 West 48th St., New York
(One Door West of Broadway)
SMART READY to WEAR SUITS AND OVERCOATS FOR MEN AND YOUNG MEN
Special Discount to the Profession.

HENRY KING
Director
Jesse D. Hampton Productions
Release—Ince-Paramount "23½ Hours Leave"

IRENE TAMS
Representative
J. J. LIVINGSTON
Bryant 10179
1440 Broadway
Starred in
"ENTANGLEMENT"

ROGER LYTTON
Columbia University Vand. 900

MABEL McCANE
IN VAUDEVILLE

LILLIAN KEMBLE COOPER
"HITCHY KOO" LIBERTY THEATER

ADA MEADE
Management, Klaw & Erlanger

DIANTHA PATTISON

JOHN RUTHERFORD
"The Spitfire," "Disraeli," "The Blindness of Virtue," "Paganini," "Getting Married"

HAZELL COX
In "Passing Show of 1919" Management, Messrs. Shubert

ANN ORR
in "She's A Good Fellow" Globe Theatre

SYLVIA CLARK
"HITCHY KOO" LIBERTY THEATRE

FRANCES DEMAREST
"The Royal Vagabond" Management Cohan & Harris

GRACE FISHER
"The Royal Vagabond" Cohan & Harris Theatre

JACK CUNNINGHAM
ASSOCIATED WITH
George Loane Tucker Productions
HOLLYWOOD, CALIF.

Frank Mayo
Mabel Condon, Bus. Rep.
Hollywood, Los Angeles

DALE HANSHAW
Writing and Directing
HEALTHOGRAMS
Green Club Room

SEE PAGES 2023-2053

FLOYD T. BUCKLEY
Bryant 6811 or 407
Green Room Club

JACK R. YOUNG
Cameraman
Pathe Camera Intervale 644

LESLIE AUSTEN
Home Phone St. Nick 2828

WALTER McEWEN
Morningside 6800

Adele Lane
Address care Dramatic Mirror

RICHARD COKE
Address care Dramatic Mirror

From Clown to Leading Lady

Everybody who's anybody in the profession uses McK & R Albolene to remove make-up.
Cuts the grease in a jiffy. Prevents make-up poisoning.
In one and two-ounce tubes and half-pound and pound cans.
Sample tube free on request
At all druggists and dealers T3

McK & R
ALBOLENE
McKESSON & ROBBINS, INC
MANUFACTURERS
ESTABLISHED 1833 NEW YORK

IF your hopes for the future—for prosperity or fame—involve literary work, the writing of fiction, verse, essays, plays, or photoplays, take the first step toward the realization of your ambitions by reading and studying The Editor Magazine.

The Editor Magazine is a pleasant, profitable, twice-monthly visitor. It reaches its subscribers promptly on the 10th and 25th of each month. It is inspiring, informative, helpful, practical. Its readers are the successful and the about-to-be successful aspiring writers who realize that authorship is an art, a trade, a craft,—whatever the writer himself cares to make it,—that demands study, thought, and patient effort. The Editor prints articles on all phases of authorship, an Exchange department that is a treasure-house of helpful experiences and stimulating opinions, and a department, "The Literary Market," that gives readers the news that points the shortest road to sales of manuscripts.

The Editor costs $2.40 a year, $1.35 a half year. You can prepay your subscription for two years, for $4.00, if you act at once.

There's a great, new movement in literature. The Editor will help you to achieve your part of it.

THE EDITOR
RIDGEWOOD, NEW JERSEY

COSTUMES *and* UNIFORMS
(Modern or Period)
for
PRODUCTIONS
Prompt Delivery—Large Capacity
VAN HORN & SON
Est. 1852
Manufacturing Theatrical Costumes
Philadelphia, Pa.
Also Rental Department for Stock, Opera and Photoplays.

"Gaspard Duiffo Pruggar Benoniewfis Ano 1517" VIOLIN FOR SALE

One of the first stringed violins made by inventor. Only five violins of this make now known to be in existence. Artists or collectors desiring to purchase, address
A. F. EDWARDS,
Darlington, S. C.

ZAUDERS MAKE-UP
Absolutely the best
Send for Price List and Color Card
113 West 48th Street, New York City

Hudson West 44th St. Evgs. 8:20. Mats. Wed. and Sat. 2:20.
"The Best Light Comedy Which Has Been Written by an American." —N. Y. Tribune
Booth Tarkington's NEW COMEDY
CLARENCE

Knickerbocker B'way and 38th St. Evgs. at 8:20 Mats. Wed. & Sat. 2:20
LAST WEEK, of
ROLY-BOLY EYES
By EDGAR ALLAN WOOLF
Music by Eddie Brown and Louis Gruenberg
With EDDIE LEONARD
Largest, Handsomest Chorus in Town

COHAN & HARRIS
W. 42d Street. Evenings at 8:15 Mat. Wed. and Sat. at 2:15
COHAN & HARRIS Present
THE ROYAL VAGABOND
LAST WEEK

LYCEUM West 45th St. Evgs. 8:20. Mats. Thurs. & Sat. at 2:20
David Belasco Presents
INA CLAIRE
In "Gold Diggers"
By Avery Hopwood

EMPIRE B'way & 40th St. Evngs. 8:30. Mats. Wed. & Sat. 2:30
Charles Frohman Presents
ETHEL BARRYMORE
in Zoe Akins' Play
DECLASSEE

REPUBLIC
W. 42nd Street. Evenings at 8:30 Mat. Wed. and Sat. at 2:30
A. H. WOODS Presents
"THE SIGN ON THE DOOR"

Gaiety B'way & 46th St. Evgs. 8:30. Mats. Wed. & Sat. 2:30
John L. Golden Presents
FRANK BACON
in Lightnin'

DONALD BRIAN PEGGY WOOD ROLAND YOUNG
IN
BUDDIES
A Comedy with Music of Quaint Brittany
SELWYN THEATRE
West 42nd St. Tel. Bryant 47
Evgs. 8:20 Mats. Wed. & Sat. 2:20

ELTINGE Theatre W. 42 St. Evs. 8:20 Mats. Wed. & Sat.
A. H. Woods Presents
THE GIRL IN THE LIMOUSINE
by Wilson Collison and Avery Hopwood
with JOHN CUMBERLAND DORIS KENYON
Charles Ruggles Zelda Sears
Frank Thomas Barnett Barker
Claiborne Foster & Vivian Rushmore

MOROSCO W. 45th St. Evgs. at 8:20 Mats. Wed. and Sat. 2:20
"BIGGEST COMEDY HIT IN TO WIN"
Civilian Clothes
With OLIVE TELL & THURSTON HALL

STOCK PLAYS IN MANY CITIES

MONTREAL: ORPHEUM — Orpheum Players at the Orpheum presented "The Melting Pot" Dec. 15 to 20. William B. Naugton did some fine emotional work as David. Margaret Knight was a capable Vera. Dorothy McCord, made quite a hit as the Irish servant Kathleen. Hervey Hayes portrayed the fanatical Baron Revendal with strength and forcefulness. Edith Spencer gave a clever characterization of the Baroness. Norman Wendall did good work as Papplemeister and the other characters were capably portrayed by Hal Munnis, Helen Beresford and Charles Andre. Dec. 22, "Happiness." Dec. 29, "Rip Van Winkle."
Tremayne.

NEWARK: ORPHEUM—The Orpheum Stock Company gave "Our Little Wife," a three act farce by Avery Hopwood. Audiences at the Orpheum, seem to respond to the work of the players in light comedy, showing a "more entertained" spirit than when the players attempt serious characterizations.

In this farce Genevieve Cliff was pleasing in her delineation of "the innocent one." Herbert Warren, the husband, was played commendably by Alfred Cross. Alfred Gebhardt played Bobo Brown. The remaining parts were well sustained.
Broome.

PITTSBURGH: Hazel McOwen Stock Company is proving popular here and this week presents "Nothing But the Truth." The week of Dec. 29, "Daddy Long Legs" will be the attraction.
Latus.

ST. PAUL—George V. Hobart's farce, "What Is Your Husband Doing," with its clean humor and genuinely amusing situations, is pleasing NEW SHUBERT patrons this week. Ruth Lee, winsome ingenue, is doing justice to the part of Beatrice Ridley. Inez Ragan is very funny in a prominent part calling for an affectation of Bowery parlance. The other parts are all well handled. Next week, "Daddy Longlegs."
Pfister.

SAN DIEGO: STRAND—"Two Pair or Better," a new play by H. Austin Adams, author of "'Ception Shoales" received its first production on any stage Dec. 14. The play was in the hands of the Brissac Players and was well received. "The Rejuvenation of Aunt Mary" follows.
Chapman.

SAN FRANCISCO: ALCAZAR—"The House of Glass" is the attraction this week, starring Belle Bennett and W. P. Richardson. Next week, "The Little Teacher" will be offered.
Barnett.

SEATTLE—"The Three of Us" is this week's offering of the Wilkes Players. The leading roles are played by Jane Morgan and Alexis Luce. Balance of the cast is splendid.
Mendell.

WILKES-BARRE: NESBITT — The Blaney offering the week of Dec. 15-22 was "My Irish Cinderella" which afforded the entire cast more than ordinary opportunity to put one over, which they did judging from the box office receipts. Miss Spooner played the part of "Peggy O'Neil" and Victor Brown, the young American. A pleasing announcement is "Daddy Long Legs" for next week.
Briggs.

* * *

Blaneys to Enlarge

Chas. E. and Harry Clay Blaney, who control and operate a large circuit of stock companies and theaters throughout the country, including two permanent organizations in New York City, are now arranging to enlarge their holding to include no less than twelve more theaters located in the large summer resorts and watering places adjacent to New York.

The plan is to install high class stock companies in Atlantic City, Asbury Park, Long Branch, Far Rockaway, Coney Island, Red Bank, and Newport, R. I.

It is planned to open the season in these resorts about June 1, and to continue until Sept. 15.

BELASCO W. 44th St. Evgs. at 8:15 Mats. Thurs. and Sat. 2:15
DAVID BELASCO Presents
LENORE ULRIC in
"THE SON-DAUGHTER"
By George Scarborough and David Belasco
A play of New China

"HAPPY DAYS"
The World's Wonder-Spectacle
AT THE
HIPPODROME
Biggest Show Lowest Prices
MATINEE Today and Every Day Evening at 8:15
Happy Prices Seats 8 Weeks Ahead

48th St. Theatre, just East of B'way, Evs., 8.20
Matinees Thurs. and Sat. 2.20
A Romance of the Big Woods
THE STORM
A play in 4 acts by
LANGDON McCORMICK

COMEDY Theatre, 41st Street near B way. Evs. 8.25, Mts. Thurs., Fri. & Sat. 2.25
H. H. FRAZEE offers
The Funniest Farce on Record
MY LADY FRIENDS
with
CLIFTON CRAWFORD

Broadhurst THEATRE, 44th West of B'way. Tel. Bryant 64.
Evgs. 8.30 Mats. Thurs. and Sat. 2.30
George Broadhurst Presents
The Crimson Alibi

LYRIC 42nr West of B'way. Evs. 8.20, Mats. New Year's and Sat. 2.20.
The Rose of China

WinterGarden Broadway and 50th Street Phone Circle 2330
Evgs. 8. Mats. Tues., Thurs. & Sat. 2
THE PASSING SHOW OF 1919

Central Theatre, 47th St., on B'way. Eves. 8.25. Mats. Thurs., Fri. and Sat. at 2.25.
THE Little Blue Devil
with
Bernard Granville and Lillian Lorraine

CAPITOL B'way at 51st St. Edward Bowes, Mgr. Dir.
DAILY Noon to 5.15—30c to $1. Evs. 5.45 to 11—50c to $1.50
Reserved Seats 3 weeks in advance
NELL SHIPMAN in
"Back to God's Country"
Review, Soloists, Comedy, Scenic
Capitol Orchestra

CENTURY THEATRE
F. Ray Comstock & Morris Gest present The Greatest Artistic and Most Sensational Triumph Ever Achieved in the History of the World,
APHRODITE
From The Theatre Renaissance, Paris.
COMPANY of 300 PEOPLE—8 SCENES. Eves. at 8. Mats. Wed., New Year's and Sat. at 2 o'clock.

44th St. THEATRE, Just West of B'way Phone Bryant 7292. Evs. 8:20
MATS, WED. and SAT., 2.20
Nothing But Love
A Musical Play
Beginning Monday, Dec. 22
A Romantic Drama
CARNIVAL with Godfrey Tearle

CASINO THEATRE, 39th St. & B'way. Phone Greeley 3846.
Evenings 8.15. Matinees Thursday, Friday and Saturday at 2.15.
Harbach & Friml's Musical Comedy Exquisite
The Little Whopper

ASTOR Theatre, 45th & B'way Phone Bryant 287
Evgs. 8.15 Mats. New Years & Sat. 2.15
EAST IS WEST
With
FAY BAINTER

BOOTH THEATRE
45th St. W. B'way. Phone Bryant 6100
Evenings 8.30. Matinees Wednesday, Thursday and Saturday at 2.30.
Too Many Husbands
A New Comedy by
W. SOMERSET MAUGHAM with
Kenneth Douglas Estelle Winwood
Lawrence Grossmith Frits Williams

39th St. Theatre, nr. B'way Eves. 8:40 Mats. Wed., Thurs., Fri. & Sat., 2:40
Walter Hast Presents
Charles Cherry & Francine Larrimore in
Cosmo Hamilton's Famous Comedy
SCANDAL

Princess 39th St. near B'way Eves. 8.45. Mats. Thurs. & Sat., 2.30
NIGHTIE NIGHT
A WIDE-AWAKE FARCE

RIVOLI
B'WAY AT 49th ST.
Douglas Fairbanks
IN
"WHEN CLOUDS ROLL BY"
Comedy Scenic Review
RIVOLI ORCHESTRA

HUGO RIESENFELD, Director

RIALTO
B'WAY AT 42nd ST.
Charles Ray
IN
"RED HOT DOLLARS"
Comedy Review Scenic
RIALTO ORCHESTRA

PALACE Broadway and 47th Street
World's Most Beautiful Playhouse
Smoking Permitted in Balcony
Daily Matinees, 25c., 50., and best seats 75c.
Evenings, 25c., 50c., 75c. and entire lower floor $1.00.
SUPREME VAUDEVILLE

STRAND B'way at 47th St. Direction Jack Eaton
D. W. GRIFFITH'S
"The Greatest Question"
Soloists, Review, Comedy, Scenic
STRAND SYMPHONY ORCHESTRA

SEE PAGES 2023 & 2053

EMMA BUNTING

HIT BULLETIN

A list of twelve of the *biggest current song hits* presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

1	A Sensation! That's All **THE VAMP** Get It Before It Gets You!	By BYRON GAY
2	The Lure of China with American Pep **CHONG**	By HAROLD WEEKS
3	Another one of those "Hawaiian Butterfly" tunes By the same Writer **JERRY**	By BILLY BASKETTE and DANNY O'NEIL
4	It Was Born a Hit **FRECKLES**	By HESS, JOHNSON and AGER
5	A Certified Hit **GOLDEN GATE**	By KENDIS and BROCKMAN
6	(The Best Stage Song in a Generation—4 doubles now ready!) **MY BABY'S ARMS**	By JOE McCARTHY and HARRY TIERNEY
7	The Fascinating Melody You Hear Everywhere **BY THE CAMPFIRE**	By PERCY WENRICH
8	This is the Real Comedy Riot **I USED TO CALL HER BABY**	By JOHNSON, ROTH and HESS
9	Better Than "Strutter's Ball" **AT THE HIGH BROWN BABIES BALL**	By BENNIE DAVIS, SID and ERNIE ERDMAN
10	Just Released! The Song Hit of "The Better 'Ole" **WHEN YOU LOOK IN A HEART OF A ROSE**	By MARIAN GILLESPIE and FLORENCE METHVEN
11	A Ballad to Charm Your Heart **I KNOW WHAT IT MEANS TO BE LONESOME**	By KENDIS and BROCKMAN
12	And Now Comes **THERE'S A LOT OF BLUE EYED MARY'S DOWN IN MARYLAND**	By YELLEN, AGER and MEYER

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up. In ordering, professionals will help our department by mentioning number as well as a title. If orchestration is wanted please mention key desired.

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

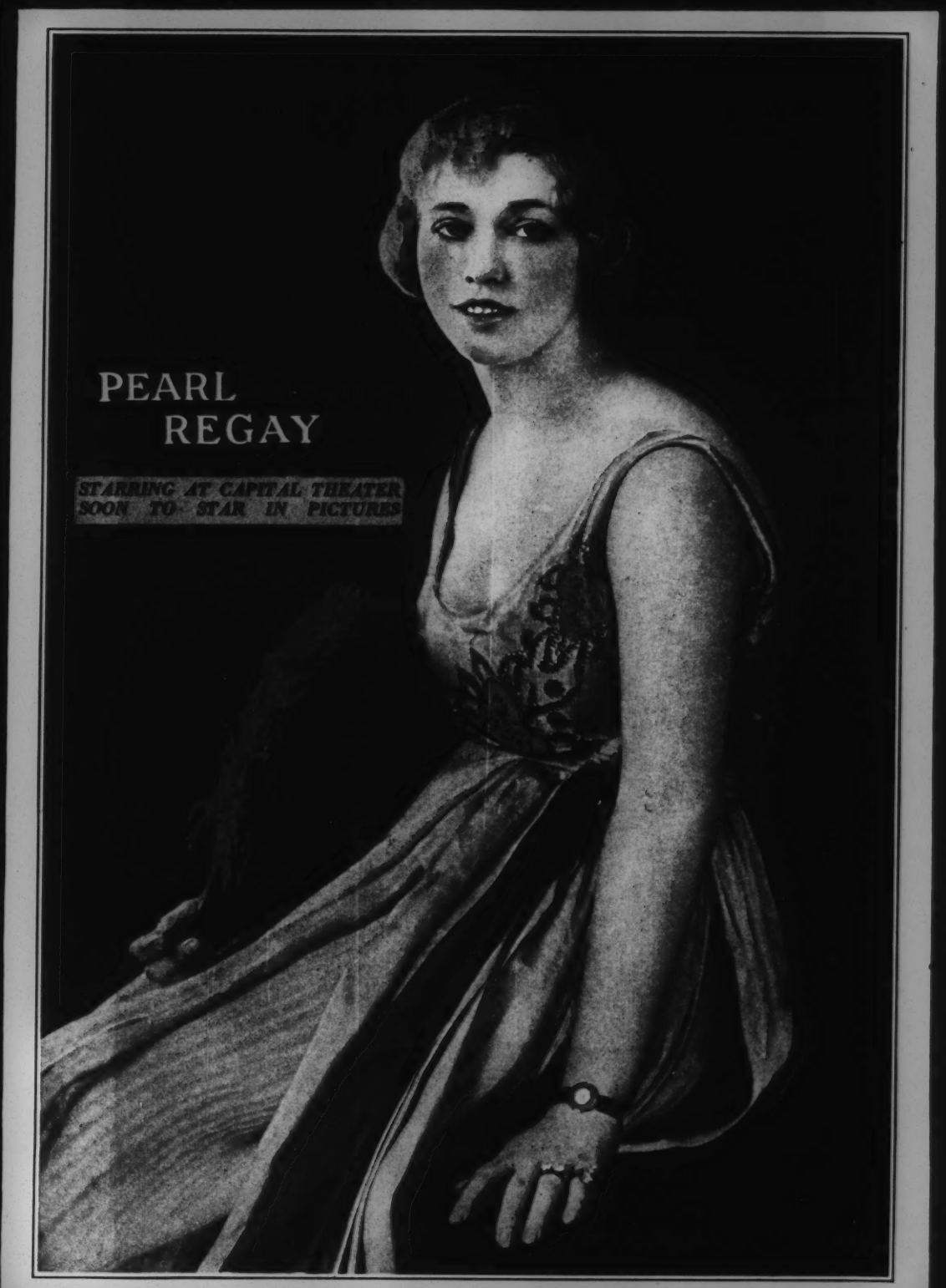
LEO. FEIST, Inc.

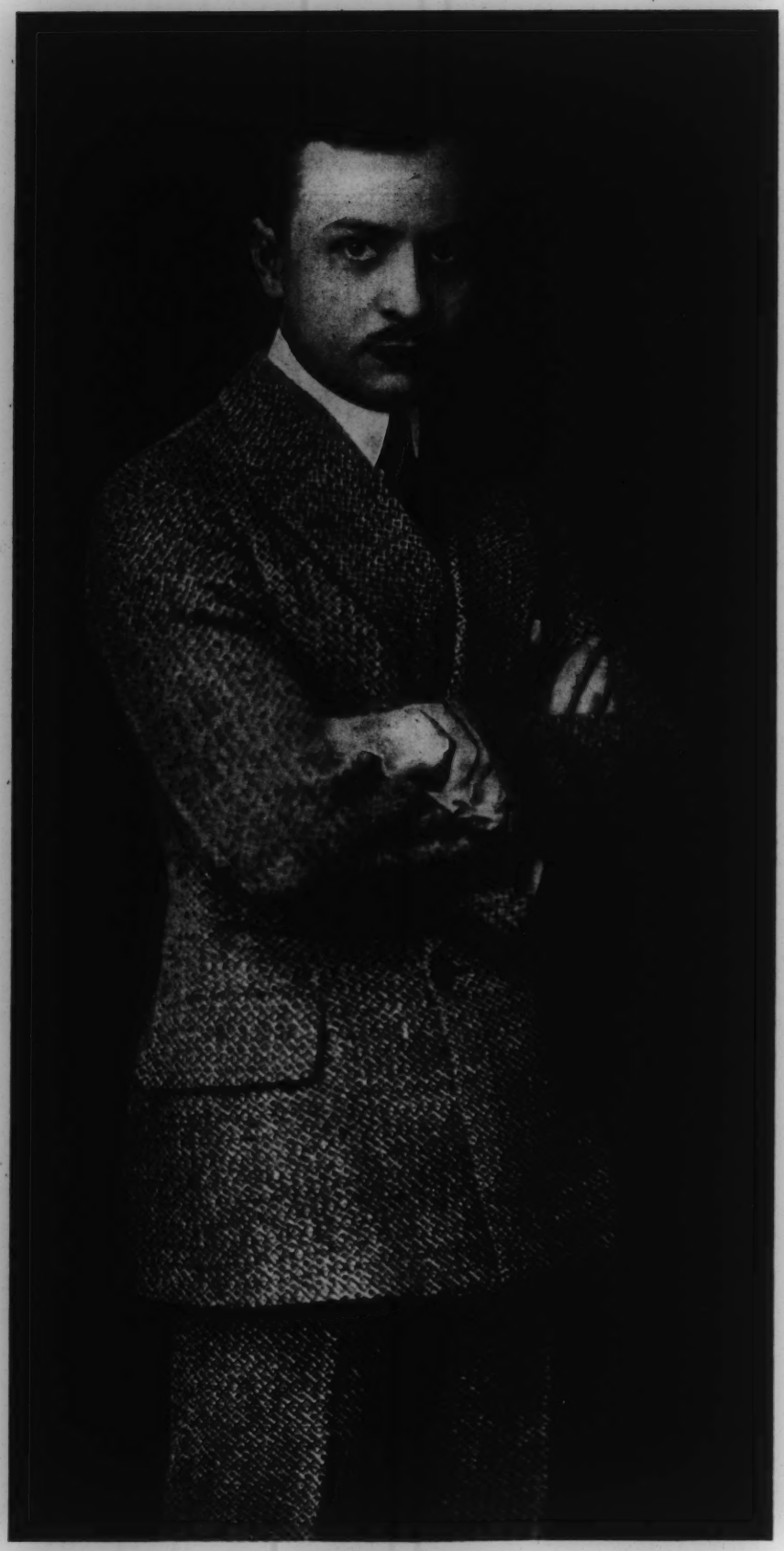
711 Seventh Avenue, New York

CLEVELAND, Ellastone Bldg.
BUFFALO, 485 Main Street
PITTSBURGH, 311 Camerphone Bldg.
DETROIT, 213 Woodward Avenue
KANSAS CITY, Gayety Theatre Bldg.
LOS ANGELES, 836 San Fernando Bldg.
PROVIDENCE, Caesar Misch Bldg.
CINCINNATI, 710 Lyric Theatre Bldg.
INDIANAPOLIS, 122 Pembroke Arcade
TORONTO, 193 Yonge Street
MILWAUKEE, 134 Grand Avenue

ST. LOUIS
Calumet Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

VAUDEVILLE-MUSIC





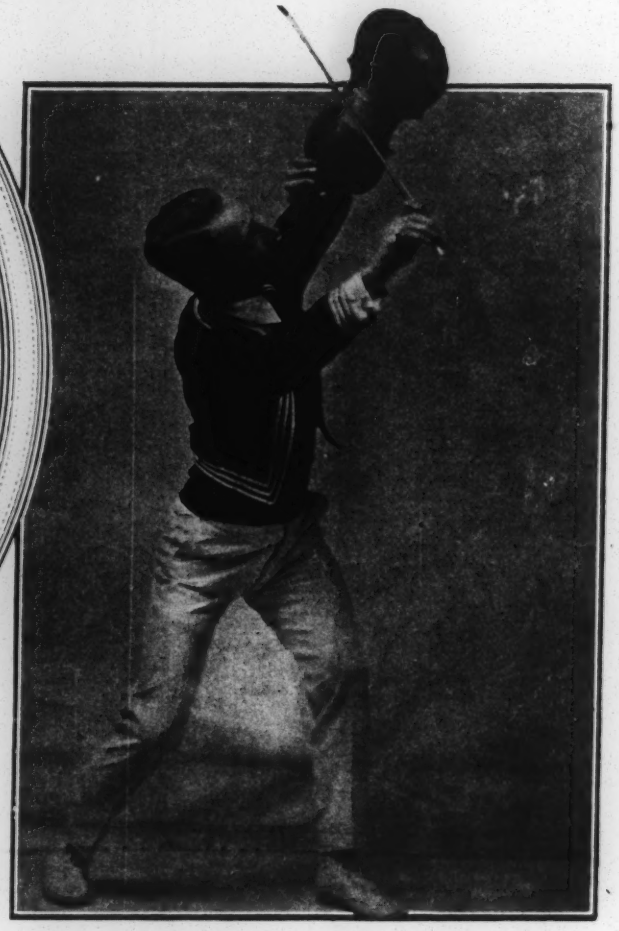
ERNEST TRUEX

The Popular Star of Stage and Screen

THE MIRROR'S VAUDEVILLAINS

By Ed Randall.

TAKING ENCORES



Webb's Sensational Novelty Entertainers using Jos. W. Stern's latest song hit "Now I Know" in vaudeville.

AT THE BIG VAUDEVILLE HOUSES

HOLIDAY BILL AT RIVERSIDE

Old and New Acts Are All Favorites at Popular House

Hardy indeed would be the man to pick any one act at the Riverside Theater this week and say that it was beyond the rest in point of excellence of entertainment. The entire program is extremely well balanced, and the spectator is amusingly carried from one act to the next without shock to the nervous system. In the order of their appearance, as the theater programs have it, the bill is opened by the *Bryants*. These gentlemen sleep on the stage in wheel-barrows, and in a dim light, tumble about, regardless. It is an excellent act of its nature. *Brennan and Rule* sing well their own songs, and their behaviour at all times is most exemplary.

The *Creole Fashion Plate* is treading the boards at the up-town house this week, to the very evident pleasure and mystification of the customers. *Fallon and Brown* are playing a return engagement with much the same material that they have had before, but seem to do as well as ever.

Mabel McCane presents her little song and dance revue, winding up with a rag-time wedding day. With *Lillian Broderick* as the star dancer of the crew, the act goes very well.

Madame *Marguerita Sylva* will always be accorded a welcome in vaudeville, whenever she finds business slack in Grand Opera, according to the verdict of the Riverside congregation.

Ward and Van have a perfectly hectic time with harp and violin in different keys. They have that fine sense of showmanship which prompts them to play off-key just enough to make their really fine music stand out all the clearer.

Miss Juliet is always a welcome addition to the vaudeville patrons of upper Broadway. Her wonderful work needs no enconiums, but the insistent encores given her deserve note. The *Cansino Brothers and Florez* held the entire audience in their seats for the finish. Their routine is of the Spanish dance, given with a whirlwind speed and with winning smiles. RANDALL.

* * *

FINE VAUDEVILLE AT COLONIAL

Long Bill Including Many Features Scores Heavily

The Colonial Holiday bill leaves very little to be desired in the way of vaudeville the way "they" like it, the "they" being the usual clientele and the extra crowds that will pack the theater after Christmas. The program contained at least one sample of nearly every type of act and they are well arranged. No turn is featured on the billing and in consideration of this it might be best to take up the acts in the order they appeared.

Hubert Dyer, a good clown acrobat and his assistant *Ben Coyne* started the show off well with pretty continuous laughter. *Helene "Smiles" Davis*, was delightful in

(*Continued in last column*)

Leon Errol Returns to American Vaudeville at the Palace—Riverside Has Big Holiday Bill—Favorites at the Colonial—Rooney and Bent Top Alhambra Bill

FAVORITES ON PALACE XMAS BILL

Leon Errol Heartily Received on Return Home

The Yuletide week at the Palace marks the homecoming to American audiences of *Leon Errol*. The regular Monday afternoon patrons insisted upon a curtain speech from *Mr. Errol* and he responded with a very brief and earnest thanksgiving for his reception.

It is good to have him back on this side of the Atlantic. Nobody else can do the things he does quite as well as he does them, and that the American public has missed him was fully demonstrated at the Palace Monday afternoon. It is to be hoped that things will be made so pleasant for him over here that he will alter his decision to return to London.

Joe Cook, who is billed as a humorist with a one-man vaudeville show, probably won the applause honors of the program. He has made a welcome return to vaudeville after being with the Peek-a-Boo show at the Columbia all summer.

Hubert Kinney and *Corinne* were assigned the second position on the bill and registered very well with an appreciative audience. Their dancing is a bit different from the ordinary run of such divertisement, *Joseph E. Howard and Ethelyn Clark*, in a very luxurious setting showing the interior of *Mr. Howard's* palatial country shack in the Adirondacks, acted a series of old and new songs of *Mr. Howard's* composition. *Miss Clark's* gowns brought gasps of astonishment and envy from the feminine contingent present. Some of the songs have become American favorites, *I Wonder Who's Kissing Her Now, Hello, My Baby* and a new one, *You're Just a Little Bit Different*.

Kitty Gordon, billed as the international beauty, is appearing for a second week at the Palace, this time assisted by the *Cansino Brothers* and *Florez* with an Iberian dance. With *Miss Gordon* is another dancing pair, *Lester Sheehan* and *Vera Beresford*, while *Clarence Senna* and *Joseph Lee*, respectively, play the piano and concertina. *Jack Wilson* is another of the holdovers from last week, and has improved his act.

The *Gautier Brothers* present "The Animated Toy Shop," a very pleasing little circus act with numbers of black trained Shetland ponies and dogs. Closing the show was a truly stupendous production familiar to the music halls of Madrid and Seville called "The Spanish Revue." The dances are all typical of Spain, but whether they come from Barcelona or Andalusia they are all equally graceful and accompanied with the music that is pleasant to hear. RANDALL.

Palace.
First is Gautier's Trained Toys.
Hubert Kinney and Corinne jig around & about.
Joseph E. Howard sings with Ethelyn Clark in fancy frocks.
Kitty Gordon also warbles in fine array
Jack Wilson has a heck of a time with his camera.
Leon Errol rocks the boat with laughter at "The Guest"
Joe Cook, with his inimitable drolleries, is fine.
The Spanish Revue is another whirlwind.
And merry, merry to Yule Log greetings Mr. & Mrs. Palace.
From Ed Randall

(*Continued from first column*)

her characterizations of the chorus and show girls of various decades of musical comedy in New York. *Emmet Devoy* and company presented a sketch "Mother's Diary," that seemed to meet with the full approval of the well filled house.

We admit being entirely written out in appreciation of *George Whiting* and *Sadie Burt*. We cannot dig up any more of the praise they deserve without becoming tiresomely repetitious. Let it suffice that they were the same likable *Whiting* and *Burt* with a group of songs that included some of their old favorite numbers, such as *I'm Sorry Dear*. Their *Tell Me* brought down the house. *George Yeoman* offered his delightful monologue written by James Madison, and he scored a laugh at the end of every line.

Up to this time the bill had moved not exactly slowly, but with precision, if you get what we mean. And *Sheila Terry* came at just the right time, with her neatly arranged dancing act. The act is a gem and coming when it did increased its value. *Tim* and *Kitty O'Meara*, who, unless we greatly err, were known for many seasons and to many people as The Gliding O'Mearas, opened the intermission with a dancing act that included good work at the piano and singing by *Freddie Clinton*.

The usual huge hit was made by *Anna Wheaton* and *Harry Carroll*. And why shouldn't they. Tney form a vaudeville team of the first magnitude as has been said before. If for nothing else for their popularity with the crowd. The ballad to a still in Kentucky, written in the manner of the usual ballad to a Southern girl, got the house wildly enthusiastic.

Martin Webb, who still continues omitting the credit we think he should give to his assistant, presented his familiar "Cousin Giuseppe" turn. *Captain Gruber* and *Mlle. Adelina* closed the bill with an animal act. TIDDEN.

* * *

ROONEY-BENT REVUE TOPS ALHAMBRA

Fine Headliner Surrounded by Good Bill

Pat Rooney and *Marion Bent* and their big revue top the Christmas bill at the Alhambra. The zippiness and the carefree, joyous spirit of the piece makes it especially fitting as a holiday headliner. Surrounding the revue is an excellent supporting bill.

The writer has not seen the "Rings of Smoke," the title of the *Rooney-Bent* vehicle, which has lyrics and music by *Cliff Hess* and *Joseph Santley*, and was generally supervised by *Edgar Allan Woolf*, since its first performance. Some changes have been made in the cast, a new drop and, of course, it has been speeded up, all of which is greatly for the best. Space will not permit of of the extended individual credit the members of Rooney's assistants deserve. They include *Mlle. Marguerite, Frank Gill, Maude Drury, Lucille Love, Lillian Fermoyle, Vincent Lopez* and *His Kings of Har-*

(*Continued on page* 2056)

DARLING NEW BOOKING CHIEF

B. F. Keith Vaudeville Exchange Has New Plan Working Smoothly

THE newly inaugurated booking plan in the B. F. Keith Vaudeville Exchange is working smoothly and nicely as though it had been in operation for years instead of just having been launched. In placing Edward V. Darling as the booking chief of the Keith houses and circuit the Keith directors selected a man who understands his business thoroughly and who started his vaudeville career under the personal guidance of E. F. Albee. When Mr. Darling was notified that he was now commander-in-chief of the big army of bookers for the Keith Exchange he was at once deluged with congratulations.

The duties of the late E. M. Robinson are now vested authoritatively in Mr. Darling, whose promotion now places the booking expert in full and direct charge of the bills in all the houses in the Middle West, New York, Boston, Philadelphia and Providence.

The Darling booking assistants now are John J. Collins, Pat Woods, Chester Stratton and John McNally. This staff is ably qualified to handle whatever booking duty is assigned with each having shown his worth in the past. They are fine fellows and hard workers and splendid judges of acts.

Eddie Darling is now a power in the vaudeville booking world. That he is elevated to a niche in the Keith offices where now for the first time in the history of the big vaudeville organization he has the power to make his rating of an act operative over the entire circuit and can give a solid, consecutive route without consulting anybody else in the Keith sanctum. This was not possible under the former regime of divided booking departments.

To Mr. Darling and his efficient staff goes the best wishes.

Decorating the Xmas Tree

There's a Christmas tree in the Arthur Horwitz-Lee Kraus office. It isn't as big as the one that is annually illuminated in Madison Square Garden but it is one that has a lot of meaning for Mr. Horwitz, Mr. Kraus, Harry Shafter and Eve Erger and the booking men who frequent the H & K sanctum. Arthur Horwitz doesn't believe in Christmas maybe but he sent out for the tree so that the time of year would not be forgotten by his associates and friends.

• • •

Kraus' Apartment Robbed

Lee Kraus, the Kraus part of the Arthur J. Horowitz-Lee Kraus agency, had his apartment on Riverside Drive robbed recently without any arrests being made. It was such a success that Lee had to file papers to obtain burglary insurance. Of course this all happens after Kraus had given up individual sleuthing in the City of Chicago.

• • •

Loses Prized Dog

Nan Halperin has lost a valuable bulldog (Bill) who died of old age, Miss Halperin having the animal ever since he was a puppy. Miss Halperin brought the dog on from Chicago where she lived for years prior to taking up permanent residence in Kew Gardens, L. I. Miss Halperin intends to buy another bulldog.

• • •

Brooks Going Abroad

Shelton Brooks is going abroad. Of course his partner is going with him but Shelton has been over before and knows what foreign traveling means. Brooks and George are being routed for a long stay abroad by Arthur J. Horowitz (Horowitz & Kraus).

• • •

Brother Critically Ill

The brother of Georgallas, who has the sharpshooting trio in vaudeville, is dangerously ill in New York of pneumonia which prevented the act from accepting an immediate road route.

Special for the Kiddies

Jack Allen does a lot of film booking in addition to handling the regular bookings for the Counihan & Shannon houses in New Jersey. In handling the "Evangeline" picture for the Plainfield house a special showing for the children was given at 10:15 on the morning of Dec. 20. 200 school kiddies received invitations from the American Longfellow Society which engineered the special exhibition.

• • •

Does He Beat the Game

An enterprising agent says he now does all his shopping and traveling from the office by taxi. He formerly owned a car and had a chauffeur. He claims that a taxi hired by the day is cheaper and more efficient in the long run. And the best part of all is he does not keep his chauffeur up late nor does he have to be continually buying new shoes for his car.

• • •

How Nature Runs

In the Counihan & Shannon house in Perth Amboy where vaudeville is being played during a split week arrangement the folks get up when the last act is on and start preparing for the home rush. In Plainfield the audience remains glued to its chairs until after the final act. Such is human nature in New Jersey which has done well by its native sons, Bill Counihan and Mike Shannon.

• • •

Miss Hayward Rehearsing

Grace Hayward, while not appearing in the show, is conducting the rehearsals of "The Revelations of A Wife," which was called for a New York hall this past week. George Gatts (the husband of Miss Hayward) is producing the show which Miss Hayward wrote.

Accommodating Bookers

A booking manager was anxious to book a certain act to fill out a certain bill in one of his New York houses. The act was booked with another local man. The bookers met. The agent representing the act also happened to be present and when the situation was explained the banker having the original contract immediately released the act and arranged to take another. By way of making a quick sign of appreciation the other booker released an act that the other man wanted at a certain time. Further bookings were assured the two acts in question.

• • •

Miss Regay to Stick

Laura Regay, the sensationally clever acrobatic woman and vocalist, who has been one of the distinct hits of Ned Wayburn's "Demi-Tassi" Revue at the Capitol Theater, is not leaving the Wayburn show to return to vaudeville. Miss Regay is remaining with the Capitol forces and will have an all-important role in the new revue that Wayburn is now rehearsing. Miss Regay's work since the Capitol opened has been one of the redeeming features of the Wayburn Revue. Broadway will rejoice to hear that Miss Regay is not leaving the big playhouse.

• • •

Predict Great Future

The Barr Twins, who were a great big hit in vaudeville, are shortly to get their first legitimate whack at Broadway when they appear in the new G. M. Anderson show, "The Frivolities of 1919." Two veteran bookers declare that the Barr girls have a "great future" and say that they will have a bigger reputation before they have finished stage work than the Dolly Sisters. Max Hart is handling the girls and placed them with the Anderson show.

• • •

Fatty and Vaudeville

Roscoe (Fatty) Arbuckle is in New York. When asked if he would consider vaudeville, Arbuckle is said to have replied, "Yes, I'll consider it." Arbuckle has taken a personal interest in Buster Keaton, formerly of the Keatons in vaudeville, and plans to make a film comedy star out of him.

• • •

Miss Leitzel in Frolic

Miss Leitzel, who for some time has been on the road with the Barnum & Bailey & Ringling Circus, is now a feature with the Ziegfeld "Frolic." Miss Leitzel has several offers to go abroad but for the present will remain in New York.

• • •

Enjoying Christmas

Katherine Murray, who has been doing her new "single" around New York, has a route booked but is not going to do any more stage work until after Christmas as she is enjoying the happy season in the good old fashioned way. Miss Murray is getting a new wardrobe ready for her new season.

HART'S DENIAL

Vaudeville Agent Says Stories About Retirement All False

Max Hart was on the war path last week. It was all on account of some reports that had hit the vaudeville street about his withdrawal from the vaudeville agency game and that he intended to devote all his time to legitimate producing. Hart to a MIRROR representative declared there wasn't a bit of truth in it, saying that someone was smoking a brand of propaganda designed to do his office an injustice.

Hart was a "silent partner" in the "Nothing But Love" production with C. B. Maddock which led perhaps to the report of his quitting the vaudeville end. Hart says he is more than ever interested in vaudeville work and that his office hours include a daily stay and long evenings, all devoted to booking and managing of acts.

He opened a little book and showed the MIRROR man where only six acts out of 38 remained to be booked for the coming week and as this happened on a Thursday evening there was a belief that the others would be scheduled before the time was up. There have been several changes in the Hart office of late, which may have led to reports Max was turning all of his vaudeville duties over to others.

• • •

Seeking Vaudeville Talent

Although King Winter is on the throne and circus season is past the men controlling the destinies of the Barnum & Bailey and Ringling Shows are looking forward to the new season. John Ringling is giving some of vaudeville's acts close inspection with a view of signing them for a summer circus tour.

• • •

Hunter's Revue

The Pekin Resturant is going to have a new girly revue, with Arthur Hunter opening a new show there Saturday night. It's billed as a "twelve beauties" show, with a special opening arranged and staged by Mr. Hunter. The Pekin is preparing for a gala time New Year's eve and will have many things to attract the folks.

• • •

Hanlon's 14th Street

The 14th Street Theater is Alex Hanlon's for Sunday concerts, the first being given last Sunday. It consisted of seven acts. Alex is a pretty busy little man these days as during the weeks he books the Grand, Olympic and Amphion. Hanlon says he has no trouble in getting all the acts he desires.

• • •

Booking Two Big Theaters

The M. R. Sheedy offices through Benny Piermont are booking up two special Sunday concerts in New York, the houses being the Selwyn and the Fulton. So far the receipts have been such to continue the shows being continued indefinitely.

• • •

Jean Bedini Busy

Jean Bedini has opened a new producing office in the Putnam Building and one of the first things he is rushing through at present is a new girly revue for Reisenweber's. Bedini also has several new acts in consideration.

George Choos goes to Chicago upon Mysterious Vaudeville Mission.
No Change in Personnel of Present Orpheum Publicity Staff.
Readjustment of Salary may keep Clown Brock Here Awhile.
Reported Another Increase Likely in Pop Vaudeville Houses.
N. V. A. to have Dinner and Dance New Year's Eve at Club House

MAKE ARRESTS

Only Way Crotona Finds to Put Quietus to Penny Tossing

There is no more penny throwing at the Crotona Theater uptown. This is a William Fox house which recently was the scene of a disturbance that had the management making a sudden play which brought about a quick and decisive end to a house play that has been evident in other local theaters of late. The theater management made several arrests which resulted in the penny throwing stopping as quickly as it had started.

Of late no penny throwing has been reported in the other Fox theaters although the managers have been instructed to assume the initiative and make arrests the moment the disturbance is started.

* * *

Mme. Polly Moves to Larger Quarters

Mme. Polly, who has been known to the Broadway profession and who is one of New York's best known beauty specialists, numbering among her clientele some of the most prominent actors and actresses on the American stage, is now located at 216 West 42d Street, where she has had installed the very latest and most modern appliances for shampooing, facial massage, scalp treatment, etc.

Mme. Polly kindly solicits the patronage of her many friends as well as new customers to her new quarters—where the same fees as formerly will be maintained—and wishes to extend to all the greetings of the holiday season.

* * *

Aiston Quits Downing

Arthur C. Aiston, who in July, 1918, signed Robert Downing, the former tragedian, who had been off the stage for ten years, and put him out in a new version of "Ten Nights in a Bar Room," written by James W. Castle, severed all association with him at Norfolk, Va., Dec. 30.

* * *

Mrs. Douglas Crane Weds

Mrs. Douglas Crane, wife of the famous dancer, Douglas Crane, was married last week in San Francisco to Guy Lombard, a clubman and dealer in flour.

* * *

Clay Green Coming

Clay Green, the playwright, who is now the librarian at the Olympic Club, San Francisco, promised the Lambs Club ten years ago that he would spend his seventieth birthday in New York. He will keep his word and be there with his wife, March 12, 1920.

* * *

Women As Managers

Ackerman & Harris, owners of the Hippodrome, San Francisco, will appoint women as assistant managers in line with their progressive policy.

* * *

Real Christmas Spirit

John J. Galvin, manager of Poli's Wilkes-Barre house, has the right idea in bringing home the Christmas spirit. On the morning of Tuesday, Dec. 23, Manager Galvin will throw open his theater to over 2,000 children gathered together by the local charities, to witness a complete performance of the vaudeville artists sojourning at the playhouse during the holiday week.

VAUDEVILLE VOLLEYS FROM VANCE

Merry Christmas!

It's an old line but a good one.

Peace on earth and good will to all vaudevillians!

Let's us hope there are happy days in the happy New Year.

As long as there's life there's hope, cancellations and dope.

Vaudeville has much to answer for but the slogan should be "let well enough alone."

Too many doctors spoil the booking patient.

"A horse! a horse!" once yelled a mighty King. "A date! a date!" shouts the vaudeville Queen and they give her a split week.

Walter J. Kingsley Just Laffs

when you mention press stunts to him. He has pulled so many that he has forgotten which one stands out as his master publicity-achievement. But he hasn't forgotten the disappearance of Marie Empress at sea not long ago. It's up to *Walter* to perform a feat of magic and bring her back to the living.

There is a question as to whether *Marcus Loew* enjoys that billing someone stuck on him as "the King of Vaudeville." We wonder where *William Fox* comes in since that memorable reception for the Prince of Wales at the Academy of Music. *B. S. Moss* has been entertaining Fashion Queens at the Broadway for some weeks. The question of royalty has been quite a gossipy proposition in American vaudeville of late.

The old water wagon got a good start for New Year's. In fact, the vaudevillians, press agents and general topers have been astride the grand old cart for some weeks.

We have it from a high lord in the Keith booking office that there is no house report using the word "drunk" regarding any member of any act. That's one blessing of Prohibition anyway. Spirits of alcohol have crabbed many a good act. The other day a man well-known in vaudeville and known for his annual kicking over of the traces declared that he was off the stuff for good. Good!

Nan Halperin Is

beyond all doubt one of the sincerest little women in show business. Not only is she clever as a stage artist and has worked her way up to the top of the ladder by hard work and ability but off the stage she is an adorable little woman and is the walking delegate of the sincerity union. There are many things that commend *Miss Halperin* to all good people anywhere. But while her ability to accomplish anything she makes up her mind to do brings about the desired result, we do know that when it comes to modesty and sincerity that *Nan Halperin* is 100 per cent. both. She never stalls in her stage work and her pronounced ability to make phenomenal changes in lightning time is one of the miracles of the present day show business. In the new show ("The Frivolities of 1919") *Miss Halperin* in several of the travesty scenes steps away out of her former vaudeville line and shows decided thespian ability that some sweet day will find her at the head of a legitimate acting company. *Miss Halperin* is too clever to bury herself in revue work.

Ted McLean is the father of *Jim McLean*. They are fond of each other. Both are on the stage. And *Ted* seems as young in spirit as *Jim*. Ted has his own vaudeville company while *Jim* is the manager of the *Sheila Terry* act and appears in it. Whenever they are in the same city they live together and chum around like cronies instead of father and son.

Incidentally *Sheila Terry's* success has been phenomenal. While still in her teens a wonderful stage career is predicted. Whatever she may attain in the way of stage success will be due entirely to *Nan Halperin*, who discovered her, and *William B. Friedlander*, who placed her in her first act.

John Buck Has

been managing theaters so long that whenever one starts out to dig up his past history the result is that it has been allied so closely with a theater that it is no more than right to surmise that *John Buck* belongs in the managerial end. At present, the genial, good natured, honest, hard-working *Mr. Buck* is the manager of *Proctor's* Fifty-eighth Street Theater. *Mr. Buck* has been attached to other *Proctor* houses, but his greatest success has been with the uptown house. He has accomplished the "impossible" up there and anyone who remembers what the old Fifty-eighth Street looked like would not know the old place now. *Mr. Buck* not only has made the house more attractive and modern but has placed it along the list of *Proctor* moneymakers. *John Buck* is always on the job. When he talks shop it is for the *Keith* and *Proctor* interests and not for himself. Rain or shine *Mr. Buck* can always be found at the Fifty-eighth Street. And nothing prevents him from commuting from Long Island, where he is a happily married family man but he finds time to boost the B. P. O. E. He's a Long Island City Elk and proud of his lodge credentials. We have known *Mr. Buck* for ten years and he is just as fine a man as when we first met him—there being nothing of the swell headed, upstage brand about him. May he live long and prosper!

Next week comes

Happy New Year

So stand by the guns and get ready to sound a great salute.

Menlo Moore appears to have hit the nail on the head by coming to New York to produce. He has been highly successful in placing his acts.

Walter Duggan's here press agenting London, Albert de Courville and Leon Errol.

Mr. and Mrs. William Anthony McGuire are in New York while the former is writing some scenes for the new Anderson revue. They may decide to live here permanently. McGuire has written many vaudeville sketches.

Stagehands used to think Julius Steger was the crankiest man who ever played vaudeville. Now they are saying that William Rock is some nerve-racking gink.

SEVERAL ACTS SAIL

Number of Turns Off For Europe on the Munchuria

The first sailing on the New York to the Hamburg Service since war was declared was made last Saturday morning when the Manchuria of the American Line sailed for a German port. On board were a number of vaudeville turns of German nationality that are gong back to their native country to play dates.

* * *

How Former Trio Split

When the former Cole, Russell and Davis trio, which had been doing a comedy act on the "big time" for years, split, Nate Cole became sales manager for the Fisher Tool & Supply Station in Detroit, and Frank Davis formed a new "double" with Adele Darnell. At present Davis and Darnell are with the new G. M. Anderson revue.

* * *

Variety's Price Boost

Variety, which was among the last of the theatrical publications to increase its newstand price to 15c., is the first to anounce another tilt, the price hereafter to be 20c. An "official" announcement was made in last week's issue, giving the shortage of print paper as the reason.

* * *

Belle Baker Stays Three Weeks

Belle Baker is some favorite in Cleveland. She was booked into the Hippodrome for two weeks but her success was such that popular requests deluged Manager John Royal of the big Cleveland house and Royal persuaded the Keith offices to extend her engagement there another week. Three straight weeks for a vaudevillian in Cleveland is some record but Miss Baker has just attained such an enviable record. Miss Baker has an offer for a musical production which she is considering for next season.

* * *

Charlotte Greenwood's Hit

Charlotte Greenwood's hit in musical comedy is the source of gratification to her vaudeville friends. In fact we remember Lottie Greenwood's (it's Miss Charlotte now) days well, and it seems only yesterday that she and Eunice Burnham were playing the houses on the Western Vaudeville Managers' Association time. Her work in "So Long Letty" established her worth as a musical comedy comedienne and in the new show opening here recently Miss Greenwood received some flattering notices.

* * *

Vaudeville and the Specs

Vaudeville and the speculators are on bad terms. All of the houses and especially the Palace and its enterprising manager, Elmer Rogers, are waging a merry war on the wild speculation that has been going on right before the very front doors.

Vaudevillians on a cold day can thank their lucky stars that the N. V. A. club is less than a stone's throw away on Broadway.

* * *

New Act Set

The new act of James Shea, who formerly appeared in the "army double" of Shea and Bowman, is getting all the local time imaginable. Shea is now working with Clare Carroll.

VAUDEVILLE BILLS

(*Continued from page* 2053)

mony. All of them should get the mention for their work that we cannot give them in this limited column.

The *Rooney-Bent* Revue consumes nearly all of the second half of the show. Two other acts, *Elida Morris* and *Margot* and *Francois,* complete the division. *Miss Morris* earned by extremely hard work the large amount of applause she received for her exclusive songs. She worked to within an inch of her life, but it was to good avail. *Margot* and *Francois,* unusual acrobats, close the show.

The Dancing Kennedys, whirlwind ballroom dancers, caused the bill to open well. The *Otto Brothers,* with their burlesque of a small time vaudeville bill, followed, and were liked. We make so bold as to state that we do not think *Leon Gautier's* dog act, called "Bricklayers," is hardly the turn for third position. It is fundamentally an opening or closing act, and in the middle of one of the bill's halves has a tendency to let it down. *Artie Mehlinger* sang and *George Meyer* played some of *Meyer's* new and old songs. The new ones included *I Never Knew I Had a Wonderful Wife Until the Town Went Dry, I'm Always Falling in Love With the Other Fellow's Wife* and *There's a Lot of Blue-Eyed Marys, Down in Maryland.* The medley, of significant length and popularity in the way of hits, brought down the house. *Dorothy Shoemaker* and a company including *William Wells, Bert Robinson, Hall McKean, Virginia Springer* and *Claude Payton* presented an extremely interesting trick melodramalet with a surprise finish, entitled "Kat." It gripped the interest of the audience throughout and at the climax was given a rousing send-off. TIDDEN.

. . .

81ST ST. HAS FINE COMEDY BILL

Victor Moore and Herbert Williams Share Laugh Honors

Two acts are on the boards at the 81st Street Theater this week which rank at the very top of the vaudeville comedy list. *Victor Moore and Emma Littlefield and Company* are presenting a revival of their famous bare stage sketch, "Change Your Act or Back to the Woods," and *Herbert Williams* and *Hilda Wolfus* are putting on their eternally funny "Hark! Hark! Hark!" These two acts bring up the close of the vaudeville section of the bill, and form one of the most amusing half hours in all the real of the two-a-day.

The bill opens with *Alexander Sparks and Company* and their animal comedy called "Kat Knaps." In second position *Dotson* dances himself into great favor. He also sings a couple of songs, especially Wonderful Pal, which score well. *Larry Reilly and Company* in a plotless but pleasant skit called "Here's to Erin," draw applause from all the sympathizers of Ireland, and their name is legion. After the Irish number, *Bill Bailey* and *Lynn Cowan* assisted by *Estelle Davis* in their "Little Production in One" sang and played to big returns. Their songs are excellent including such standard numbers as *Kisses* and *Oo La La Wee Wee,* and they put them over with a lot of pep. MARTIN.

MAJESTIC—CHICAGO

Many Big Headliners on This Week's Program

The Majestic bill this week succeeded in cornering its share of big vaudeville acts. *Mignonette Kokin* and *Fred Galetti* started the ball rolling with their pleasing acts. *Maleta Bonconi,* celebrated violin virtuoso, received applause when she played *Mighty Lak a Rose, Souvenir* and *Caprice Viennois.*

Harry Jolson, blackface comedian, scampered on in a bright green coat, sang a little ballad about *Rolling Stone That's Rolling Towards Dixie.* Then he did some clever "take-offs" on grand opera. *Ed* and *Bertie Conrad* sang some honey songs that left pleasant memories that still stick.

William Gibson and *Regina Connelli,* assisted by *A. J. Brady,* the hotel keeper, and *"Tootsie,"* the poodle, appeared in comic skit called "The Honeymoon." The little act is a modern "Taming of the Shrew," he treats her rough, you know, and gets away with it.

William Rock, with his girls, are exhibiting a little mirror of follies all his own. Girls are good looking, good dancers, and have beautiful gowns. *Rae Samuels* was a success from the first bow to the last little "thank you" speech. She exhibited her power as a comedienne in a hayseed song, and another little melody in *How Do They Fall for Those Guys. Ergotti's Lilliputians,* tiny strong men, close the bill. They are giants in strength if not in size.

BONIEL.

. . .

STATE-LAKE, CHICAGO

A Little of Everything that Is Pleasing

There is a little of everything that is pleasing in this week's bill. The *Dorans,* graceful and summery—he in white trousers, she in a big, flappy hat—open the performance with an attractive song and dance act. The whole front row was just getting fond of the "girl," when Frank takes off his wig, thereby removing, as it were, his feminine charms.

Mason and *Forrest* did a clever bit of spotlight chasing, singing some good songs. Among the best were *Sailing on Lovers' Bay* and *King of the Bungalows. Lew Cantor's* Minstrels dragged along until one of the purple clad individuals exhibited some pep by singing *Alexander's Band is Back in Dixieland.* One of the end women then came across with a snappy prohibition song. *A. Robins* is able to conceal everything beneath his coat from musical instruments to waste paper baskets, and is blessed with an amusing laugh. *Long Tack Sam,* the Jap juggler, magicians and acrobats, filled very well the place usually reserved for such acts in vaudeville.

After this act *Frances Kennedy* arrived. *Miss Kennedy* has one of those big bubbling personalities that never fails to captivate her audience. She did a very clever "take off" on a poker game, with none of the elite, Josh omitted. She pleased the audience very much. Three Aras plus some acrobatic paraphernalia closed very creditably. BONIEL.

. . .

PALACE—CHICAGO

Corking Bill of Big Acts on New Program

Bessie Clayton and her Spanish dancers are alone worth going to the Palace to see. Her elaborate dance was of quality. *James Clemons* does eccentric dancing, positively good, that's all. The *Royal Gascoignes* juggle bottles, forks and many other things. It is a unique exhibition. *Laurel Lee* does some Frenchy songs, such as *O LaLa and Oui Oui,* following with patter of a comical variety. She earned applause with the song *I'd Like to Be Somebody's Baby Doll.*

Julia Nash and *C. H. O'Donnell* followed with an intoxicated agony which they call original comedy "Three G. M." The man who originated it probably died from grief when he beheld *O'Donnell* butchering his brain child. It's all right to get drunk, *O'Donnell,* in fact it's rather an accomplishment nowadays, but don't spread it on so thick. *Ted Doner* all by his lonesome danced and sang into the good graces of the audience. Ted does more than shake a wicked knee; he shakes it gracefully.

Homer B. Mason and *Marguerite Keeler* presented a one-act play, "Married." It has many clever lines and gives Homer ample opportunity to display his ability. *Jay Dillon* and *Bettie Parker* followed with unusually good song and dance number. They talk, sing, dance, sit on a park bench and do all ordinary things in an extraordinary way that wins for them many curtain calls.

Phil Baker with his accordeon and assisted by *Jo Jo* got his usual quota of laughs. *Lohse* and *Sterling* closed the bill with some frolicsome folly on the rings and trapeze.

SYTZ.

10 YEARS AGO TODAY

Adelaide Keim Presents New Act by Una Clayton at Bronx Theater.

Sophie Tucker Sings in Indianapolis Cafes for Charity.

Hetty King Makes Success of New Act at the Colonial.

Bessie Wynn Headlines at the Majestic in Chicago.

Percy Williams Signs Alexander Bonci for Sunday Vaudeville Concerts.

20 YEARS AGO TODAY

Mr. and Mrs. Jimmie Barry in "Mrs. Wilkins' Boy" are a Big Hit at Tony Pastor's.

Harry and Dollie B. Mestayer to Present George V. Hobart Sketch.

Fred Hallen and Mollie Fuller Headline at the Chicago Opera House.

Digby Bell Makes Return to Vaudeville at the Olympic, Chicago.

Riverside.
The Bryants move oddly.
Brennan & Rule with melody.
The Creole Fashion Plate is a peach.
Fallon & Brown go nutty.
Mabel Ts Cane with Lillian Broderick & some boys, has a neat turn.
Mme. Marguerita Sylva sings beautifully in opera, and also has a host of friends in variety.
Ward and Van, in "Off Key"
Miss Juliet is a wonder, & deserves a better photo.
The Cansino Bros. & Flores — O.K.
And a very Merry Christmas to all.
From Ed Randall

BOTHWELL BROWNE AT THE ROYAL

Heads Holiday Bill of Fine Quality

With the idea of the holiday season uppermost in their minds, the powers that be have arranged a bill at the Royal which is entertaining in every detail, but particularly in the matter of a headline attraction. One of the best of all the many revue acts now being seen in the field of vaudeville, is occupying that position at this house for the current week.

Bothwell Browne, female impersonator, dancer, and motion picture star, has showed a gift for showmanship in assembling his "20th Century Revue" which nobody heretofore has suspected him of possessing. He has surrounded himself with a flock of girls who are long on looks and short on clothes, and has featured a very talented pair of accordeon players, the *Browne Sisters*, who always score heavily with their specialty.

Browne himself, unlike the average star, makes no attempt to "hog the show." He appears in only one number and that at the end of the revue. Altogether there are few acts that can hope to beat it.

The surrounding bill is also of first rate character. Particularly amusing are the *Swor Brothers*. Their particular brand of comedy is a winner. *Alexander Carr* and Company in a comedy sketch made the usual kind of *Alexander Carr* hit. His Jewish characterizations are known by everybody and laughed at accordingly.

Mabel Burke and *Sidney Forbes* offer an attractive act consisting of songs of today and yesterday, *Miss Burke* singing the latter charmingly while *Forbes* takes care of the former in good shape.

McLallen and Carson, Miller and Mack, the *Marco Twins* and the *Murray Sisters*, are all popular and familiar entertainers, who scored in their accustomed way, and Gems of Art, a posing act, did likewise.

• • •

J. H. Magonigle Dead

John Henry Magonigle, former superintendent of the Players and an associate of Edwin Booth, died Dec. 21, in Kansas City, Mo., while visiting his daughters.

Mr. Magonigle was born in Pell Street, New York City, in 1830. When Mr. Booth established his theater at Sixth Avenue and Twenty-third Street, Mr. Magonigle conducted the business end of the enterprise, and was its manager during the years of its prosperity. Later Mr. Magonigle was treasurer of the Booth-Barrett Company, and upon the formation of the Players Mr. Booth requested his associate to become its superintendent.

Since he resigned the position of superintendent of the Players he lived on his farm at Westbrook, Conn.

• • •

To Present Ibsen

The Workmen's Theater will give three dramatic recitals of Ibsen's "The Master Builder," at the People's House, No. 7 East 15th Street, Thursday, Saturday and Sunday evenings. Leigh Lovel and Octavia Kenmore will head the cast.

Proctor's, Albany, Ready

Proctor's Harmanus Bleecker Hall, in Albany, which has been undergoing extensive alterations and improvements for the past three months under the new ownership of F. F. Proctor, is now in readiness to open for the season on Christmas Day. It will be a revelation to the former patrons of this theater when they observe the manner in which it has been converted into one of the most modern and thoroughly equipped playhouses in this section of the state.

• • •

Roche at Palace, Chicago

William (Billy) Roche has been appointed manager of the Palace vaudeville theater, Chicago. Mr. Roche for twenty years or more has been a Chicago theater manager and is well known outside of Chicago.

"Biff" Hall, most famous of MIRROR representatives here, was one of Mr. Roche's long list of press agents since widely known.

• • •

Horse Kicks Actor

Henry Duffey, leading man in "Dark Rosaleen," was kicked in the abdomen Thursday night by the horse in the play. The curtain was dropped and the play stopped until Duffey was revived by Dr. C. J. Spruce.

Circuits Combine

The welding together of the Loew and Ackerman and Harris vaudeville circuits has just been completed in Chicago in a conference between J. H. Lubin, of New York, general booking manager of the Loew circuit, and Ella Weston, of San Francisco, who holds a like position with the Ackerman and Harris chain. In taking over the western theaters Loew completes a coast-to-coast vaudeville circuit.

• • •

John Barrymore as Romeo

John Barrymore is to appear in "Romeo and Juliet" as well as in "Richard III," under the management of Arthur Hopkins. Genevieve Tobin will be Juliet.

• • •

Delivering Presents

A lavender limousine provided by "Miss Millions" is delivering Christmas presents to hospitals and other institutions for any one who will provide the presents.

• • •

Matinees for Children

Matinee performances for children of John Drinkwater's "Abraham Lincoln" will be given at the Cort Theater next Friday under the auspices of the New York Opera League.

MLLE. NITTA-JO
Star of B. F. Keith Vaudeville

Fisher Thompson Has Many New Song Hits

When the Fisher Thompson Music Publishing Company of Butte, Montana, issued *I've Been A-Longin' For You*, which was booked to be exploited as an "encore getter," they figured that they should sell a few hundred thousand copies, but never dreamed that scores of acts, big and little, would clamor for the song. The performers' demand, however, convinced them that they would do well to get behind a winner, and as a result the song has already sold over 300,000 copies. The number is gaining new popularity in the West. Last week several stores in the West sent in orders for ten thousand copies each. Orders for one and two thousand copies are almost hourly occurrences.

Fisher Thompson have now opened offices in New York, located at 145 West Forty-Fifth Street, where they have a sales department as well as professional rooms.

"The positively unsolicited testimonials from acts and orchestra leaders, who are using this number, prove that it will be one of the season's biggest hits," said the New York manager in an interview.

They now have two new numbers on the press, which they predict will become more popular even than their present big hit. One is entitled *Just a Rose* a 2-4 ballad written by that "king of banjo players," *Joe Roberts*. Quartettes and harmony acts watch for this number which will be released about Dec. 20, the other *After It's Over Dear* was written by *Billy Redford*, the boy who wrote *Oh Lady! Stop Rolling Those Eyes*, which made such a hit. This song is undoubtedly one of the greatest fox-trot ballads ever written and will be reased about Jan. 1.

Professional copies or free orchestrations are being distributed upon request.

• • •

Margot Kelly in "Carnival"

When "Carnival" was produced in the Forty-fourth Street Theater last Wednesday night Margot Kelly was seen in support of Godfrey Tearle in place of Mary Malone. The change was made necessary by the sudden indisposition of Miss Malone, who played the part in Washington. Miss Kelly's introduction to New York was in "Pierrot the Prodigal." Formerly she was with "Oh, Lady, Lady!" and in pictures.

• • •

Dalziel Knighted

Davison Dalziel, for several years a popular theatrical newspaper man in New York and a citizen of London, England, was recently knighted and created a baron by the King of Great Britain. Mr. Dalziel is a member of the British Parliament, owner of three daily newspapers in London and introduced to that city its present system of taxicabs.

• • •

Cincinnati Record

A new attendance record for a week's business at any Cincinnati theater has been established by the new Palace Theater playing Keith family time. With its 2,800 seats, played to nearly 52,000 persons in its first week, each of the nine shows at night was more than capacity.

MUSICAL COMEDY INVADES VAUDEVILLE

BY MARK VANCE

Variety World Hard Hit by Desertion of Many Former Headliners—Decide on Reprisals by Putting on Big Musical Comedy Revue Acts

Of late vaudeville has stood aghast at the amazing number of acts from single turns to doubles and quartettes that have deserted the variety ranks to enter the legitimate game. Not a day passes now but that some musical comedy, revue or legitimate producing manager comes out with an announcement that "so and so from vaudeville has been signed, etc." The demand for players for principals roles of new shows has been so great, insistent and immediate that a great, ripping hole has been torn in the standardized booking sheet of the agents plying the commission trade along the Rialto.

There is no doubt but that the heads of the "big time" circuits in particular do not relish the way the acts have been lifted, coaxed, persuaded and enticed away from routes in vaudeville and that some line of action is now sure to be taken to offset the ravages of the show and the revue agents that are taking off standard acts.

A Perplexing Problem

What is vaudeville going to do about it? Aye, that's the question perhaps vaudeville may have to solve some sweet day. But vaudeville is anxious to maintain its high standard and is willing to book any number of "girl acts" and musical tabs if they show any degree of merit at all.

Vaudeville looks up and down Broadway and throughout the country and weeps at the way its acts have been taken away without vaudeville striking back. Vaudeville could use some of the "acts" and it is a certainty after looking at some of the "big time" theaters forced to play "repeaters" that they could advantageously use some of the men and women who are now with the Shuberts, Ziegfeld, Dillingham, Cort, Woods, Belasco, Cohan & Harris, William Harris, Comstock & Gest, Klaw & Erlanger, George White, Julian Eltinge, etc.

Nan Halperin a Star

A late body blow to vaudeville was the loss of Nan Halperin, the clever little vaudevillian, who is now under contract for the new G. M. Anderson "Frivolities of 1919," with Miss Nan an unquestioned vaudeville asset that could be of inestimable value to any bill this fall. She's a headliner and will be missed.

Also on the list is Al Jolson, once a great card in vaudeville, but now sharing both salary and percentage with the Shuberts on "Sinbad." Since Al has been doing so well with the Shuberts in a legitimate proposition it is dollars to doughnuts that Al will remain away from vaudeville for some time to come.

Frank Tinney, blackfaced monologist, regarded as a surefire vaudeville commodity and who could have been returned to vaudeville this fall had it not been for Arthur Hammerstein landing him for one of his "Some Time" shows, will be missing from the variety ranks for several years at least.

Eddie Leonard, regarded both as a draw and an old reliable vaudeville "act," is now a musical comedy star, being toplined in the new John Cort show at the Knickerbocker. Jack Norworth's another who has his own show planned.

Even Houdini's Out

Then there is Houdini, escape wizard and A 1 showman, working in pictures and getting more money than he ever did in vaudeville, is another mighty handy "act" that could be used as a "repeater" in the New York houses. And Houdini was always the biggest kind of a draw and a finished artist in his line of stage work. What similar act has been able to duplicate his success in vaudeville? None.

Come Back, Will Rogers!

And then there is Will Rogers. Where under this wonderful sky of ours can we find another Will Rogers in vaudeville? Of course he's been missing from variety for several years but it was in vaudeville he won his stage spurs and it is in vaudeville that he would be as welcomed as the returning soldiers from overseas. Bill and his lariat and his droll talk and his elastic gum were always a genuine treat in vaudeville.

SYLVIA JASON AND WILLIAM HAIG

in "The Book of Vaudeville," Written and Staged by Claude W. Bostock

A loss undeniably vaudeville's own was that of Savoy and Brennan. They were recognized as funny fellows always to be depended upon to put comedy into any "big time" bill when along came the Flo Ziegfeld and Shubert agents and carried them off. And they seem pretty far off from vaudeville at the present writing.

Mercedes quit vaudeville to go trouping and while back in vaudeville has the road bee in his bonnet. Mercedes' show was a mystical revue in two acts which included work by George Deuschling, who for many years was programmed on both continents as Rush Ling Toy, China's "Greatest Mystifier," Howard Martelle, ventriloquist; Mercedes and Mlle. Sandone and their musical-telepathic stunts; La Follette, "the Man of Many Faces" and the Indian seeress, Princess Wah Letka. 'Tis rumored all is not well with Mercedes and that he may back at vaudeville's door are long.

Sophie Tucker Fluctuating

Sophie Tucker, considered vaudeville's own, handed its realm a body-blow and joined a show. Now she's back but has several offers that may yank her right out again. Miss Tucker for many months was up at Reisenweber's.

Then there is the only Julian Eltinge. He is now roading his own show and carries with him a series of acts that have marked the variety theaters for some years, with one of them, Leo Beers, a welcome acquisition to any vaudeville program. With Eltinge are The Littlejohns, jugglers; Bert Ford and Pauline Price, wire workers; Cleo Gascoigne, Gorhada and "A Night At the Club."

Frances White, the feminine part of the turn that William Rock propelled into vaudeville and which was a classy card for the "big time" circuits, is now with Flo Ziegfeld, having been signed for his new "Midnight Frolic" show. Bill Rock is in vaudeville but planning a big revue.

Among the Missing

Vaudeville had the Dooleys all to themselves, singly and collectively, and then lost them all the same way. Shuberts' "Monte Cristo, Jr.," bagged William and Gordon while the Ziegfeld "Follies" landed Johnny and Ray Dooley. The Dooleys were always considered funmakers, typical of the exacting vaudeville bills.

Last season there was a chance of vaudeville losing the Four Marx Brothers, who were mentioned as planning a season of their own show, but the fall came along and found them in the good graces of the "big time" bookers. This week another rumor circulated to the effect that Comstock & Gest had everything set for this band of entertainers to join their forces this season.

Grace LaRue The Next

Grace La Rue, a former musical comedy player, has of late found vaudeville to her liking and now comes word that she plans a tour this winter with Hale Hamilton in "The Wonderful Work Shop." Under the title of "Dear Me!" this show will start out on New Year's Day.

Valeska Suratt, a vaudeville top-notcher, is now starring in a Jack Lait show that enters Chicago soon. She was always a b. o. "draw" in the varieties.

Then the new show, "Nothing But Love," tried out recently, bobs up with such standard vaudeville names as Andrew Tombes, Ruby Norton (Norton and Lee) and Clarence Nordstrom, who was a hit with the vaudeville turn of "Overseas Revue" when "Toot Sweet" was condensed for the varieties.

And Still More "Names"

Nora Bayes is with her own show and vaudeville always found Miss Bayes worthy of booking anywhere. Cecil Cunningham, a surefire feminine "single" is with the "Greenwich Village Follies."

Watts Used Vaudeville

James Watts, an English entertainer, used vaudeville as a gangway for entry into the present "Greenwich Village Follies" and Al. Herman, a blackfaced comedian, who until a few weeks ago found vaudeville a mighty safe salary haven, is also with the "Village Follies." Mrs. Bessie McCoy Davis,

erstwhile m. c. star and who tried vaudeville for a time, is also with the same show. Reading the Broadway legitimate programs one finds the name of Frank Carter, with Henry W. Savage's new show, "See Saw." Carter was graduated from vaudeville, once being one of the dancers with "Top O' Th' World" dancers which long percolated through the variety houses.

Ziegfeld Has Many

Reports have it that Annette Kellerman will not be seen in vaudeville this season, which also conveys the statement that Miss Kellerman, long established a big vaudeville card, may be found in pictures or with a revue. On the programs we also find William C. Field, juggler, with "Ziegfeld Follies," Eddie Cantor, who owes vaudeville the chance he got to step into Ziegfeld's "Follies," Marilyn Miller, formerly a vaudeville dancer; Gus Van and Joe Schenck, who made a "name" in vaudeville that enabled them to scale the legitimate show heights, the Van and Schenck team now being with the "Follies," George LeMaire, formerly of Conroy and LeMaire in vaudeville as well as Bert Williams, always a big card in the varieties, both with the "Follies."

Woods Grabs a Few

A. H. Woods took Florence Montgomery from the vaudeville shop and made a star of her in one of his farces. Anna Wheaton, always a bright particular shining light in vaudeville, goes into a new Charles B. Dillingham show, being "loaned" to him by Comstock & Gest. And while we are on the subject of "Dillingham" he has the Six Brown Brothers, with the Fred Stone show, and Bert Levy, Claudius and Scarlet and Belle Storey, among the names better known to vaudevillians than to the patrons of the Hippodrome.

"The Little Whopper," another new show of the current season, knocking at the doors of Broadway, had the Wilton Sisters from vaudeville, while "Thunder," the new John Golden play which was at the Criterion, New York, has Charles Althoff, the Rube "single" from vaudeville.

Ranks Grow Thinner

Vaudeville could see Joseph Stantley and Ivy Sawyer but they are with Dillingham's "She's A Good Fellow" and therefore the varieties lose out. And then there are the DeHavens (Carter and his wife, Flora Parker) who haven't been seen in vaudeville for some time. They are now working in pictures.

Florrie Millership, formerly of the Millership Sisters, who has been doing a nice turn in the variety shops with Al. Gerrad, were lined up by Klaw & Erlanger with Gerrard for a road tour of "The Velvet Lady."

Just when Ted Lewis looms up like a red hot vaudeville possibility Ted stays with the "Greenwich Village Follies" and has other offers in the offing.

Looking over the George White list there is Yvette Rugel, the winsome little prima donna who played vaudeville with her husband, Johnny Dooley as Dooley and Rugel. Then there is Lew Holtz, erstwhile monologist, who jumped overnight from the "two a day" to the White revue. La Sylphe, the classical dancer, is with White as well as Moran and Mack, who were laughgetters in vaudeville. George Bickel is another while one must not forget that White was long a big name in vaudeville.

Sydney Jarvis, who some times worked variety with his wife, is with "Monte Christo Jr." The Watson Sisters, Adelaide and Hughes, Charles (Chic) Sale, Mabel Weeks were also at the Garden with the "Cristo" show. And where today has vaudeville any successors to such an array of talent that were out-and-out "standard acts" in the "two a day?"

Big List in One Show

Billy Van is with "The Rainbow Girl" and vaudeville loses a good bet. Harry Benham and Harry Delf are with the same show, so the varieties won't see them this season at any rate. Just run your eyes over the list in "Oh, What A Girl!" and see what part vaudevillians play in that Shubert show: Frank Fay, Lew Cooper, Dave Dreyer, Harry Kelly, Sam Curtis, Sam Ask, Hazel Kirke, Ignacio Martinetti, Patsy Forrest, etc.

May Pass Up Vaudeville

Jack Wilson may pass up vaudeville and with him goes Kitty Gordon, the Wilson and Gordon "team" heading a new show that Jos. Gaites recently put out. Wilson recently was planning to play the local houses when the Gaites proposition came along. Which reminds us that the Gardiner Trio and Fred Heider, former vaudeville "acts," are principals with Gaites "Take It From Me" show.

Belasco Has Several

Ina Claire is with David Belasco and vaudeville misses her. Then there is Elsie Janis. She is with the Select pictures and now in the States but what a godsend she would be to the "big time." Looking at the Shubert "Gaities" from vaudeville is Stewart Baird, Harry Fender, The Glorias, George Jessel, Irving Fisher, Ted Lorraine, Gladys Walton, Jimmie Fox, Marguerite Farrell, Clayton and White and Al. Roberts.

Former Variety Turns

Green and Blyler are with the Ziegfeld "Frolic" forces. Louis Simon and Joseph Santley are enlisted with "The Royal Vagabond" and once more vaudeville is the loser. Carl Hyson and Dorothy Dickson have been with this show but have retired from the cast, so vaudeville may get them for awhile anyway. With "A Lonely Romeo" (Lew Fields' show) are Frank Doane. Joe Wilmot Niemeyer, Jessica Brown and the Penn Four. Those Four Entertainers are with Klaw & Erlanger while the Avon Comedy Four and the Haley Sisters are under contract to the Shuberts.

Howards Are Missed

The Howard Brothers, Gene and Willie, have long been missing from vaudeville and oh, what joy there they would be if they only returned to the varieties.

Warren and Templeman were in and out and are now back in vaudeville. They are under optional contract to Klaw & Erlanger. Ray Raymond is also out of vaudeville. Allen Dinehart and Louise Dyer, former sketch artists, have been all season with "The Challenge." They are to stick in the legitimate.

It has been an open proposition of late that the new Capitol Theater at 51st street and Broadway is going to continue its revue policy in connection with its reported picture policy and that to obtain persons of ability and name it behooved the emissaries of the revue direction to cast covetous eyes upon certain entertainers in vaudeville.

Recently the word was passed that perhaps the Capitol revue could use The Creole Fashion Plate, recently "arriving" at the zenith of "big time" popularity, and commission ambassadors made haste to inform the Capitol management that the entertainer sought could be delivered accordingly at such-and-such a figure. Meanwhile the vaudeville powers took a hand and having The Creole Fashion Plate made known its stand in the proposition. To make a long story short the Creole Fashion Plate, who is a clever young Italian female impersonator, is not going to the Capitol, but is remaining in vaudeville to play out the time laid out for him through arrangement with the Plate's booking representative. And so it goes.

No Letup in Sight

The very week that Mae West, late of Arthur Hammerstein's "Some Time" and prior to that time a reorganized feminine artist in vaudeville, was doing a new turn along Broadway, Miss West was snatched quickly for the new revue when it became necessary for the Capitol stage directorship to add a person of Miss West's type and style to the proposed revue. So back out of vaudeville hopped Miss West quicker than one could say "scat!" But Miss West quit to take up a new show proposition.

Many Still Unnamed

There are many that are out of vaudeville and in musical shows that haven't been mentioned in this article. Ralph Herz had a new act ready and was getting time when Arthur Hammerstein rushed him to Boston to take a lead in his new show, "Joan of Arkansaw." In this same show are Joe Barton, former vaudevilling cycling comedian; Julia Kelety, songstress; Anna Seymour, Russell Mack (formerly Mack and Vincent) and Walter Scanlon, also of vaudeville. George McKay (McKay and Ardine) is signed for Sam Shannon's musicalized "Checkers." Gallagher and Rolley are with the G. M. Anderson revue. The Kouns Sisters as well as the Barr Twins are with the same show which also includes Henry Lewis and the Musical Nosses.

However, they drop in and out and the vaudeville powers are not complaining. Big acts are being booked and more encouragement is being given to the producers of the big "girl acts." The busiest men of the "big timers" of late with girl offerings is William B. Friedlander, who has more in the offing.

Vaudeville may have a solution of the wide desertion of vaudevillians at hand but it does seem a pity that so many are deserting the ranks at this time.

TOM PATRICOLA AND RUBY MYERS

"The Girl and the Dancing Fool." Eastern Rep.: Gene Hughes; Western Rep.: Simon Agency

IN THE SONG SHOP

By E. M. WICKES

Western Publishers to Form an Association —Pace and Handy Buy Real Estate—Harry Von Tilzer Has Successor to "Carolina Sunshine"—A. J. Stasny in "System"

Last week "Tobacco," the leading trade paper of the tobacco industry, ran a story on *Kendis and Brockman*. The yarn told of how about eighteen years ago *Jim Brockman* was the best cigar maker in Cleveland, Ohio. At that time Brockman was earning $22 a week, which was the topnotch salary for those days, and made Jim feel like a millionaire. Jim never dreamed that one day he would pay more than $22 to a stenographer. In fact, he never pictured himself as being wealthy enough to engage a stenographer.

While *Brockman* was rolling cigars in Cleveland, *Jimmy Kendis* was doing likewise in Philadelphia, where he had the reputation of being the worst cigarmaker that ever hit the city of sleep and funny ballplayers. The first cigar that *Kendis* ever turned out looked like a frozen carrot that had been dyed brown.

Being birds of a feather they were bound to come together sooner or later. And it is well for the public that *Kendis* finally realized that he was never cut out to be a cigarmaker.

Western Music Publishers

especially those doing business on the Pacific Coast, have decided to form an association. The aim of the new organization is to obtain more recognition for Western publishers from the phonograph and piano-player concerns. In the past, according to those behind the movement, Western publishers haven't had many of their compositions recorded.

Harold Weeks, composer of *Hindustan*, and *James W. Casey*, composer of *Egyptland* and other hits, and president of The Echo Music Company of Seattle, are very much in favor of the new publishers' organization. When the association is formed, *Weeks* and *Casey* will in all likelihood be members of the Board of directors. *Weeks* and *Casey* control several music stores in Seattle, in addition to being the owners of the Echo Music Co.

Jack Zipp, formerly of the vaudeville team of *Zipp and Moran*, has been made the Cleveland representative for *Gilbert and Friedland*.

Seventy-five thousand dollars is the sum that one big publisher offered to another last week for a number that looks like a hit.

The News Will Pay $100

for catch lines for the limerick it publishes every day. Writing catch lines for limericks should be an easy job for the fellows who grind out lyrics in Tin Pan Alley. And just think, all you have to do is write one line a day and get a check the next morning for one hundred berries. The contest is open to all—spring poets, drug clerks, and bartenders included. Among the past prize winners are young women who never wrote a line in their lives, except what they penned to John Henry. Below is a sample limerick. The last line copped the century note:

"I winked at a lady named Rhoda,
Who worked in a soda pagoda;
And what do you think,
That she gave me to drink?
Cologne, with the prefix of "Eau de."

The News evidently knows what some lyric writers can do with the English language once they become mad or begin to think of Prohibition. So as a warning to all blacksmiths who try to rhyme lobster with folding bed, the News remarks:

"Be careful not to pun preposterously, torturing words out of their proper pronunciation so as to drag a pun into the line by the heels." This cannot be intended to refer to song writers, as they deal only in souls. The News continues for the benefit of ex-buttonhole makers: "The pun should fall into place with natural grace, maintaining the sense. Pun twice or thrice, if you can. A chain of puns is hard to forge"—here comes the village blacksmith—"and rarely does a skilled limericker succeed with the treble-barrelled variety."

If you think you can use a hundred a day, get a copy of the News. It's easy work, pays well, and may be done at home or while riding in the Subway.

F. J. A. Forster, the Chicago publisher, is about to take another fling at the song end of the game. For several years he has been concentrating on instrumental numbers.

L. Wolfe Gilbert will finish his Western vaudeville about the first of the year. He will then return to his New York office. *Maxwell Silver*, the general manager of *Gilbert and Friedland*, has had to postpone a week's vacation he had intended to take, owing to the unusual rush of orders.

Pace and Handy

are buying homes for themselves and families in New York City. *Mr. Pace* has spent practically all of his time at Atlanta, Ga., where he is the head of the Standard Life Insurance Co., which is a two million corporation. *Mr. Pace* has been so busy with his insurance company that he never was able to give much time to the music. From February on, however, he will make his home in New York City. *W. C. Handy*, his partner, has just purchased a private house on West 13th street, New York.

GRACE LA RUE

Headliner in Keith Vaudeville Who is to Play the Leading Role in John L. Golden's New Production "Dear Me"

On and after January 1, all of *Mr. Handy's* compositions will be thirty cent numbers.

From hundreds of phonograph dealers *Mr. Handy* has received letters telling him that his *Yellow Dog Blues* is one of the best sellers they have had in years. One jobber wrote in to say that he had ordered 5,000 more of *Yellow Dog Blues* than of any other number he ever handled.

Lee S. Roberts, composer of *Smiles* and *Patches*, will make a trip to Chicago this week to attend to some business matters.

Geo. Fairman is all set to go after a couple of new numbers. Some day *Fairman* will spring some song that will just about sweep this country. He has it in him.

Harry Von Tilzer

has a new song called *When the Harvest Moon Is Shining*. The lyric was written by *Andy Sterling*. Some time ago Harry was all set to release it when he happened to get hold of *Carolina Sunshine*. Harry thought so well of *Carolina*, which to date has sold a million copies as a high-priced number, that he shelved *When the Moon Is Shining*. All of which goes to prove that Harry doesn't believe that he is the only song writer in the country, even if he has been writing hits for the past twenty-five years. And *Sterling* has been doing the same thing.

Harry is positive that a good ballad is worth a dozen trick songs, and he's confident that the public will always buy songs like *My Old New Hampshire Home* and *Cotton Blossoms*, so he's ready to gamble on *When the Harvest Moon Is Shining*. He figures that if all the world loves a lover, all the lovers must love a good love song. At writing love ballads *Sterling* and *Von Tilzer* have no peers.

After the first of the year *William Suffes*, who is directing the affairs of the Meyer Cohen Music Co., will begin work on *Sweet Alice Gray*, a rustic ballad by *Dick Gerard* and *Halpin O'Reilly Gilbert*.

Harry Von Tilzer will distribute something like $25,000 among his employes as a token of his appreciation of their loyalty and services during the year of 1919.

Hand in Hand is slated to be one of the big hits for *Remick* during the coming year.

A. J. Stasny

is in the System Magazine for January. System carries a story telling of *Stasny's* humble beginning and rapid rise in the music game. A photograph of himself and *Mrs. Stasny* was used to illustrate the story.

Some folks have an idea that *Mrs. Stasny* put her own private fortune into the business. She didn't invest any fortune, for the simple reason that she didn't have any. The Stasnys started in business about five years ago with fifty dollars. Since then they have run the half century into a million dollar business.

Nat Sanders, professional manager for *Gilbert and Friedland*, is making a record for himself landing big acts for his firm.

Will J. Callahan, author of *Smiles* and *Patches*, was a lawyer before he became a song writer.

When My Baby Smiles at Me was written by the pianist in Rector's and will be published by *Harry Von Tilzer*. Who says the new song writer never gets a chance?

Belle Fromme will appear in an opera next week. Then she will start out on U. B. O. time, which she has been playing for the past seven years.

M. P. P. A.—ITS PAST, PRESENT AND FUTURE

Some of the Things the Music Publishers' Association Has Achieved and Is Achieving Both for Publishers and Artists, in Spite of Misgivings and Opposition

The Music Publishers' Protective Association has accomplished all that it started out to do and more. To tell the honest, plain unvarnished truth the M. P. P. A. has done more than attain its object; it has gone leagues forward in achieving a lot of things for the welfare and protection of the organization that were not down on the bill when the Association was born. When the M. P. P. A. was launched there was doubt, yea misgivings that it would get anywhere, with all sorts of obstacles popping up to make it look like a forlorn hope.

Success

But work, perseverance and a continuance of purpose brought about untold results. And judging from the outlook at this time of the year when the big systems and organizations get ready to start out a new year with a new slate and new determinations the M. P. P. A. inaugurates its new season with Success already crowning its efforts and many results to be attained at the rate the Association has been adding to the interests of the organization from a purely, unselfish motive—everything tends to aid the protective interests of the members.

Alert Executives

The M. P. P. A. at this festive time has a large membership, an active membership and a staff of office attaches that are alert and always on the job, giving the Association a thorough service that has been largely instrumental in the Association rising rapidly to a formidable proposition until today there is every belief that before another year has passed into the discard the organization will have added some further achievements to its present list of attainments. There is no doubt now that the Association is here to stay and that there isn't any chance of its ranks being distorted or torn asunder by any little propaganda that may be fired to destroy some of the objectives sought and attained.

Weekly Payments Stopped

Perhaps one thing more than any other stands out in the achievement of the Association and that is the complete elimination of the payment of money to artists or professionals to sing numbers for the different publishers. In the years that the Association has become a power and a protective fold for the members the weekly payment of $25 or $50 or whatever amount had been agreed upon by the singers with the publishers has become a memory with the publishers the gainers thereby. Furthermore there is no more "jockeying" among the members as to the popularizing of numbers in this way in the vaudeville houses and no longer appear artists with fat contracts to handle exclusively these songs or those of a certain publisher thereby making it impossible for them to include any other publisher's numbers in their routine.

The Association has helped the publishers and it has helped the artists. Prior to its formation "acts" were singing the songs of publishers that were tickling their palms with the mazuma persuader. That was only natural.

Old Conditions Hurt

It was a condition where the publishers would grab any old act that came along providing there was a chance for a "paid number" going in the routine. One report one time showed where the house manager had notated the songs to such an extent that the "act had bad songs, numbers for most part unsuited to voices." And so it went with such reports showing that the theater had gotten a wrong impression of a turn that might otherwise have had a meritorious notice, the theater was damaged by the act failing to make the "hit" desired, the "act" was in turn damaged in the booking office while the publisher had not gotten anywhere by the inability of the songs to get over.

Songs to Suit

With the organization of the Association this condition was remedied to such an extent that the vaudevillians today can select a song and nine times out of ten select a number on its merits. An artist with personality can select a song that bespeaks that personality. A song well suited for a bass voice is selected through its range befitting a bass voice and so on.

Brought Publishers Together

Things had come to a pretty pass and the publishers were at each others throat so to speak. There was a trend that was doing the publishers no good and if the Association had not been formed when it had there is no telling what would have resulted. If nothing more is accomplished than the bringing together of the publishers upon an established form of organization for protective purposes then the organization will have accomplished a wonderful thing.

The passing of time has worked a miracle. The Music Publishers Protective Association has its own offices, a set of executives that are personally on the job and a line of endeavor that is getting the results.

Through Divers Channels

More than three years ago the Association was organized. Tough sledding marked the existence at first because of the divers channels through which the organization had to thread its ways and one year of these ways was beset by war that tore a big, gaping hole in the music publishers' ranks. But once the Association found its feet, the answer was for the glorious success of the membership. A number of things happened in the passing of the years to cause a ripple of excitement but the ripples were easily smoothed over and the organization is now so rockribbed and steady that any withdrawals of members or changes in the executive or board of directors will not check its upward and onward movement.

Re Mechanical Rights

It came to the notice of the Association that the mechanical rights within the ranks of the men responsible for the music were not protected with the upshot that the organization assured collections of 100 per cent royalties. Then an uniform standard form of contract was issued and lived up to to the letter. The Association enlarged its scope by establishing or installing a registry bureau with the result that no matter whether the numbers were copyrighted in Washington the organization maintains its own "copyright or protection bureau" with each member duly protected upon the numbers on this list or catalogued as being his property. And as to titles, the Association's bureau of registry so far has shown more effectiveness than that even conducted by the Government because of the quickness, dispatch and scope that the Association's bureau offers.

M. P. P. A. Copyright Bureau

There is no established copyright on titles in Washington yet any member of the M. P. P. A. can adopt a song title, register it with the Association and remain assured that its construction will not be infringed upon by any other member who desires a similar title.

In the Association the member can copyright a title which in itself is a privilege or protective matter which was not heretofore possible.

Board in Action

The Association is in a position to pass upon a mass of matters in a manner that would require a more herculean effort on the part of older and more experienced organizations. The executives and the board is so situated that any number of called meetings may be held in addition to the regular monthly meeting on the first Tuesday of each month. Where any matter is pressing—something of moment that demands an immediate decision—the board is convened and the question or problem given immediate attention. Sometimes twice a week and sometimes four times does the Board get together in its offices in the Columbia Theater Building.

Against "Unfair Methods"

The Association most emphatically frowns upon unfair methods in competition and no member is permitted for an instant to continue any practice that might be construed as working an injustice upon other members. There is no countenancing the competition for the engaging of the other man's employees. In short anything that might be construed as menacing the music industry is taken care of by the Association for the welfare of all the members.

There is no restriction to membership. There is no color line. The big fellows are in on the organization roster as well as the smaller fish. The members are admitted upon a grade basis which has the more successful of the publishers, especially those with more established firms, paying more for membership protection each year than those just starting in the business or less able to cope as successfully with the older interests. There are three classifications: Grade A, members paying $100; Grade B, paying $50 and Grade C, paying $25. When the Grade C publishers gain more recognition and become more of power in the industry then they are in turn raised to the classes above.

Membership Growing

The membership is constantly growing and several withdrawals in the passing of the time since its inception has seen the applications return for reinstatement. The Association has passed the experimental stage and the members realize it to such an extent that they are taking more a personal interest in its activities. It has proved its worth more than once. It has accomplished reforms in the music trade that were not believed possible under former conditions.

To the executives and those so familiar with its inner workings the constructive work has been unusually effective and the new year shows every indication of bringing about further success that will only intrench the Association stronger in organization work.

"Do It Out of Court"

The legality end is not to be overlooked. In fact the slogan on all matters pertaining to the judicial end is "Do It Out Of Court." The executive board is the power that has the clearance of all subjects relating to any controversy that might arise. Preciously few matters find their way into the regular courts due to the efficient and untiring work of the executive board which stands ever ready to meet such emergencies.

Own Court Conducted

As one executive put it "we conduct our own court." That sums it all in a nutshell as far as the Association is concerned. Court battles—legal fights that show interminable threshing and costs—are not sought by the Association in any sense and any time any member becomes involved where the organization is affected then the executive board does its blamedest to amicably adjust the matter at hand.

The Officers

The Music Publishers' Protective Association is officered as follows: President, Isadore Witmark; Secretary, Will Von Tilzer; Treasurer, Charles K. Harris; Board of Governors, Irving Berlin, (Irving Berlin, Inc.); Will Von Tilzer, (Broadway Music Co.); E. F. Bitner (Leo Feist); Charles K. Harris, (Harris); James J. Mittenthal (McCarthy & Fisher); Joe Morris, (Joe Morris Co.); Joseph Keit, (Jerome H. Remick); Louis Bernstein (Shapiro-Bernstein Co.); Henry Waterson, (Waterson-Berlin-Snyder); E. B. Marks, (Joseph W. Stern) and Isadore Witmark, (Witmark Co.)

IN THE SONG SHOP

By E. M. WICKES

Western Publishers to Form an Association —Pace and Handy Buy Real Estate—Harry Von Tilzer Has Successor to "Carolina Sunshine"—A. J. Stasny in "System"

Last week "Tobacco," the leading trade paper of the tobacco industry, ran a story on *Kendis and Brockman*. The yarn told of how about eighteen years ago *Jim Brockman* was the best cigar maker in Cleveland, Ohio. At that time Brockman was earning $22 a week, which was the topnotch salary for those days, and made Jim feel like a millionaire. Jim never dreamed that one day he would pay more than $22 to a stenographer. In fact, he never pictured himself as being wealthy enough to engage a stenographer.

While *Brockman* was rolling cigars in Cleveland, *Jimmy Kendis* was doing likewise in Philadelphia, where he had the reputation of being the worst cigarmaker that ever hit the city of sleep and funny ballplayers. The first cigar that *Kendis* ever turned out looked like a frozen carrot that had been dyed brown.

Being birds of a feather they were bound to come together sooner or later. And it is well for the public that *Kendis* finally realized that he was never cut out to be a cigarmaker.

Western Music Publishers

especially those doing business on the Pacific Coast, have decided to form an association. The aim of the new organization is to obtain more recognition for Western publishers from the phonograph and piano-player concerns. In the past, according to those behind the movement, Western publishers haven't had many of their compositions recorded.

Harold Weeks, composer of *Hindustan*, and *James W. Casey*, composer of *Egyptland* and other hits, and president of The Echo Music Company of Seattle, are very much in favor of the new publishers' organization. When the association is formed, *Weeks* and *Casey* will in all likelihood be members of the Board of directors. *Weeks* and *Casey* control several music stores in Seattle, in addition to being the owners of the Echo Music Co.

Jack Zipp, formerly of the vaudeville team of *Zipp and Moran*, has been made the Cleveland representative for *Gilbert and Friedland*.

Seventy-five thousand dollars is the sum that one big publisher offered to another last week for a number that looks like a hit.

The News Will Pay $100

for catch lines for the limerick it publishes every day. Writing catch lines for limericks should be an easy job for the fellows who grind out lyrics in Tin Pan Alley. And just think, all you have to do is write one line a day and get a check the next morning for one hundred berries. The contest is open to all—spring poets, drug clerks, and bartenders included. Among the past prize winners are young women who never wrote a line in their lives, except what they penned to John Henry. Below is a sample limerick. The last line copped the century note:

"I winked at a lady named Rhoda,
Who worked in a soda pagoda;
And what do you think,
That she gave me to drink?
Cologne, with the prefix of "Eau de."

The News evidently knows what some lyric writers can do with the English language once they become mad or begin to think of Prohibition. So as a warning to all blacksmiths who try to rhyme lobster with folding bed, the News remarks:

"Be careful not to pun preposterously, torturing words out of their proper pronunciation so as to drag a pun into the line by the heels." This cannot be intended to refer to song writers, as they deal only in souls. The News continues for the benefit of ex-buttonhole makers: "The pun should fall into place with natural grace, maintaining the sense. Pun twice or thrice, if you can. A chain of puns is hard to forge"—here comes the village blacksmith—"and rarely does a skilled limericker succeed with the treble-barrelled variety."

If you think you can use a hundred a day, get a copy of the News. It's easy work, pays well, and may be done at home or while riding in the Subway.

F. J. A. Forster, the Chicago publisher, is about to take another fling at the song end of the game. For several years he has been concentrating on instrumental numbers.

L. Wolfe Gilbert will finish his Western vaudeville about the first of the year. He will then return to his New York office. *Maxwell Silver*, the general manager of *Gilbert and Friedland*, has had to postpone a week's vacation he had intended to take, owing to the unusual rush of orders.

Pace and Handy

are buying homes for themselves and families in New York City. *Mr. Pace* has spent practically all of his time at Atlanta, Ga., where he is the head of the Standard Life Insurance Co., which is a two million corporation. *Mr. Pace* has been so busy with his insurance company that he never was able to give much time to the music. From February on, however, he will make his home in New York City. *W. C. Handy*, his partner, has just purchased a private house on West 13th street, New York.

On and after January 1, all of *Mr. Handy's* compositions will be thirty cent numbers.

From hundreds of phonograph dealers *Mr. Handy* has received letters telling him that his *Yellow Dog Blues* is one of the best sellers they have had in years. One jobber wrote in to say that he had ordered 5,000 more of *Yellow Dog Blues* than of any other number he ever handled.

Lee S. Roberts, composer of *Smiles* and *Patches*, will make a trip to Chicago this week to attend to some business matters.

GRACE LA RUE

Headliner in Keith Vaudeville Who is to Play the Leading Role in John L. Golden's New Production "Dear Me"

Geo. Fairman is all set to go after a couple of new numbers. Some day *Fairman* will spring some song that will just about sweep this country. He has it in him.

Harry Von Tilzer

has a new song called *When the Harvest Moon Is Shining*. The lyric was written by *Andy Sterling*. Some time ago Harry was all set to release it when he happened to get hold of *Carolina Sunshine*. Harry thought so well of *Carolina*, which to date has sold a million copies as a high-priced number, that he shelved *When the Moon Is Shining*. All of which goes to prove that Harry doesn't believe that he is the only song writer in the country, even if he has been writing hits for the past twenty-five years. And *Sterling* has been doing the same thing.

Harry is positive that a good ballad is worth a dozen trick songs, and he's confident that the public will always buy songs like *My Old New Hampshire Home* and *Cotton Blossoms*, so he's ready to gamble on *When the Harvest Moon Is Shining*. He figures that if all the world loves a lover, all the lovers must love a good love song. At writing love ballads *Sterling* and *Von Tilzer* have no peers.

After the first of the year *William Suffes*, who is directing the affairs of the Meyer Cohen Music Co., will begin work on *Sweet Alice Gray*, a rustic ballad by *Dick Gerard* and *Halpin O'Reilly Gilbert*.

Harry Von Tilzer will distribute something like $25,000 among his employes as a token of his appreciation of their loyalty and services during the year of 1919.

Hand in Hand is slated to be one of the big hits for *Remick* during the coming year.

A. J. Stasny

is in the System Magazine for January. System carries a story telling of *Stasny's* humble beginning and rapid rise in the music game. A photograph of himself and *Mrs. Stasny* was used to illustrate the story.

Some folks have an idea that *Mrs. Stasny* put her own private fortune into the business. She didn't invest any fortune, for the simple reason that she didn't have any. The Stasnys started in business about five years ago with fifty dollars. Since then they have run the half century into a million dollar business.

Nat Sanders, professional manager for *Gilbert and Friedland*, is making a record for himself landing big acts for his firm.

Will J. Callahan, author of *Smiles* and *Patches*, was a lawyer before he became a song writer.

When My Baby Smiles at Me was written by the pianist in Rector's and will be published by *Harry Von Tilzer*. Who says the new song writer never gets a chance?

Belle Fromme will appear in an opera next week. Then she will start out on U. B. O. time, which she has been playing for the past seven years.

M. P. P. A.—ITS PAST, PRESENT AND FUTURE

Some of the Things the Music Publishers' Association Has Achieved and Is Achieving Both for Publishers and Artists, in Spite of Misgivings and Opposition

The Music Publishers' Protective Association has accomplished all that it started out to do and more. To tell the honest, plain unvarnished truth the M. P. P. A. has done more than attain its object; it has gone leagues forward in achieving a lot of things for the welfare and protection of the organization that were not down on the bill when the Association was born. When the M. P. P. A. was launched there was doubt, yea misgivings that it would get anywhere, with all sorts of obstacles popping up to make it look like a forlorn hope.

Success

But work, perseverance and a continuance of purpose brought about untold results. And judging from the outlook at this time of the year when the big systems and organizations get ready to start out a new year with a new slate and new determinations the M. P. P. A. inaugurates its new season with Success already crowning its efforts and many results to be attained at the rate the Association has been adding to the interests of the organization from a purely, unselfish motive—everything tends to aid the protective interests of the members.

Alert Executives

The M. P. P. A. at this festive time has a large membership, an active membership and a staff of office attaches that are alert and always on the job, giving the Association a thorough service that has been largely instrumental in the Association rising rapidly to a formidable proposition until today there is every belief that before another year has passed into the discard the organization will have added some further achievements to its present list of attainments. There is no doubt now that the Association is here to stay and that there isn't any chance of its ranks being distorted or torn asunder by any little propaganda that may be fired to destroy some of the objectives sought and attained.

Weekly Payments Stopped

Perhaps one thing more than any other stands out in the achievement of the Association and that is the complete elimination of the payment of money to artists or professionals to sing numbers for the different publishers. In the years that the Association has become a power and a protective fold for the members the weekly payment of $25 or $50 or whatever amount had been agreed upon by the singers with the publishers has become a memory with the publishers the gainers thereby. Furthermore there is no more "jockeying" among the members as to the popularizing of numbers in this way in the vaudeville houses and no longer appear artists with fat contracts to handle exclusively these songs or those of a certain publisher thereby making it impossible for them to include any other publisher's numbers in their routine.

The Association has helped the publishers and it has helped the artists. Prior to its formation "acts" were singing the songs of publishers that were tickling their palms with the mazuma persuader. That was only natural.

Old Conditions Hurt

It was a condition where the publishers would grab any old act that came along providing there was a chance for a "paid number" going in the routine. One report one time showed where the house manager had notated the songs to such an extent that the "act had bad songs, numbers for most part unsuited to voices." And so it went with such reports showing that the theater had gotten a wrong impression of a turn that might otherwise have had a meritorious notice, the theater was damaged by the act failing to make the "hit" desired, the "act" was in turn damaged in the booking office while the publisher had not gotten anywhere by the inability of the songs to get over.

Songs to Suit

With the organization of the Association this condition was remedied to such an extent that the vaudevillians today can select a song and nine times out of ten select a number on its merits. An artist with personality can select a song that bespeaks that personality. A song well suited for a bass voice is selected through its range befitting a bass voice and so on.

Brought Publishers Together

Things had come to a pretty pass and the publishers were at each others throat so to speak. There was a trend that was doing the publishers no good and if the Association had not been formed when it had there is no telling what would have resulted. If nothing more is accomplished than the bringing together of the publishers upon an established form of organization for protective purposes then the organization will have accomplished a wonderful thing.

The passing of time has worked a miracle. The Music Publishers Protective Association has its own offices, a set of executives that are personally on the job and a line of endeavor that is getting the results.

Through Divers Channels

More than three years ago the Association was organized. Tough sledding marked the existence at first because of the divers channels through which the organization had to thread its ways and one year of these ways was beset by war that tore a big, gaping hole in the music publishers' ranks. But once the Association found its feet, the answer was for the glorious success of the membership. A number of things happened in the passing of the years to cause a ripple of excitement but the ripples were easily smoothed over and the organization is now so rockribbed and steady that any withdrawals of members or changes in the executive or board of directors will not check its upward and onward movement.

Re Mechanical Rights

It came to the notice of the Association that the mechanical rights within the ranks of the men responsible for the music were not protected with the upshot that the organization assured collections of 100 per cent royalties. Then an uniform standard form of contract was issued and lived up to to the letter. The Association enlarged its scope by establishing or installing a registry bureau with the result that no matter whether the numbers were copyrighted in Washington the organization maintains its own "copyright or protection bureau" with each member duly protected upon the numbers on this list or catalogued as being his property. And as to titles, the Association's bureau of registry so far has shown more effectiveness than that even conducted by the Government because of the quickness, dispatch and scope that the Association's bureau offers.

M. P. P. A. Copyright Bureau

There is no established copyright on titles in Washington yet any member of the M. P. P. A. can adopt a song title, register it with the Association and remain assured that its construction will not be infringed upon by any other member who desires a similar title.

In the Association the member can copyright a title which in itself is a privilege or protective matter which was not heretofore possible.

Board in Action

The Association is in a position to pass upon a mass of matters in a manner that would require a more herculean effort on the part of older and more experienced organizations. The executives and the board is so situated that any number of called meetings may be held in addition to the regular monthly meeting on the first Tuesday of each month. Where any matter is pressing—something of moment that demands an immediate decision—the board is convened and the question or problem given immediate attention. Sometimes twice a week and sometimes four times does the Board get together in its offices in the Columbia Theater Building.

Against "Unfair Methods"

The Association most emphatically frowns upon unfair methods in competition and no member is permitted for an instant to continue any practice that might be construed as working an injustice upon other members. There is no countenancing the competition for the engaging of the other man's employees. In short anything that might be construed as menacing the music industry is taken care of by the Association for the welfare of all the members.

There is no restriction to membership. There is no color line. The big fellows are in on the organization roster as well as the smaller fish. The members are admitted upon a grade basis which has the more successful of the publishers, especially those with more established firms, paying more for membership protection each year than those just starting in the business or less able to cope as successfully with the older interests. There are three classifications: Grade A, members paying $100; Grade B, paying $50 and Grade C, paying $25. When the Grade C publishers gain more recognition and become more of power in the industry then they are in turn raised to the classes above.

Membership Growing

The membership is constantly growing and several withdrawals in the passing of the time since its inception has seen the applications return for reinstatement. The Association has passed the experimental stage and the members realize it to such an extent that they are taking more a personal interest in its activities. It has proved its worth more than once. It has accomplished reforms in the music trade that were not believed possible under former conditions.

To the executives and those so familiar with its inner workings the constructive work has been unusually effective and the new year shows every indication of bringing about further success that will only intrench the Association stronger in organization work.

"Do It Out of Court"

The legality end is not to be overlooked. In fact the slogan on all matters pertaining to the judicial end is "Do It Out Of Court." The executive board is the power that has the clearance of all subjects relating to any controversy that might arise. Preciously few matters find their way into the regular courts due to the efficient and untiring work of the executive board which stands ever ready to meet such emergencies.

Own Court Conducted

As one executive put it "we conduct our own court." That sums it all in a nutshell as far as the Association is concerned. Court battles—legal fights that show interminable threshing and costs—are not sought by the Association in any sense and any time any member becomes involved where the organization is affected then the executive board does its blamedest to amicably adjust the matter at hand.

The Officers

The Music Publishers' Protective Association is officered as follows: President, Isadore Witmark; Secretary, Will Von Tilzer; Treasurer, Charles K. Harris; Board of Governors, Irving Berlin, (Irving Berlin, Inc.); Will Von Tilzer, (Broadway Music Co.); E. F. Bitner (Leo Feist); Charles K. Harris, (Harris); James J. Mittenthal (McCarthy & Fisher); Joe Morris, (Joe Morris Co.); Joseph Keit, (Jerome H. Remick); Louis Bernstein (Shapiro-Bernstein Co.); Henry Waterson, (Waterson-Berlin-Snyder); E. B. Marks, (Joseph W. Stern) and Isadore Witmark, (Witmark Co.)

HERSCHEL HENLERE

Assisted by

MLLE. KATY

Presenting

"PIANO FLAGE"

The Musical Piano Novelty of the Season

DIRECTION MAX HART

Extend

CHRISTMAS GREETINGS

TO THEIR MANY FRIENDS

Sailing September, 1920

Opening at the

PALACE VICTORIA

PLACED BY ERNEST EDELSTEIN

SONG WRITERS PREDICT A SEASON OF GREAT PROSPERITY

Songs Will be Very Different, War Numbers Being Out of the Question Entirely, is Prophecy

By VICTOR NURNBURG

The other day we decided to get the opinion of the songwriters themselves in regard to songs for the coming New Year. With this in mind we hastened over to *Leo Feist's* where all seemed to be enthusiastic, and if the prophesies of the melody makers come true the coming year will be the biggest and most remunerative season that Melody Lane has ever witnessed. *Phil Kornheiser,* guardian of *Leo Feist's* temple of music says so, and it is generally known that whatever Phil says must be correct.

Cliff Hess, one of Phil's high-powered human song hit machines, was standing by at the time and hearing the prediction became quite interested. "Yes," he added. "The coming year will be both profitable and record breaking, but the songs will be very different.

No More War Songs

"War songs will be out of the question altogether, and as for the prohibition songs they may and may not go, but it is strongly on the negative side, because, of the great quantity which have already been written, only a few have come out financially successful. The Oriental song is on the wane. Any writer who gets inspiration from the East now will have to have an exceptionally new or unique melody with also a novel idea if he wishes to dispose of it.

"They have written about nearly every important and romantic place, and I don't see how they can possibly find another to use. For example the *Vamp.* It is Oriental, but different."

Ted Lewis Practices

We were interrupted at this point by the sonorous blare of a trombone and upon investigating found *Ted Lewis* and his jazz band in one of the rooms practising, probably a new act. While we were peering in through the doorway, very much interested in the calisthenics of Lewis' combination, Cliff called over *Howard Johnson,* another one of Phil's sixty horse power song hit makers and asked:

"Say Howard, what do you think of the effect prohibition will have on songs?" And Johnson replied: "I don't know exactly what effect it will have on songs, but it will have *quite* some effect on me—my cellar's empty." And off he went singing *Throw Out That Mason-Dixon Line* (a new one by Hess and Howard). At this moment we spied *Milt Ager* in the midst of a bevy of pretty girls.

Enthusiastic Season

However, Milt broke away from the gathering and came over. We, of course asked his viewpoint. He replied, "I think that next season will be an enthusiastic one, because of the fact that the ban on liquor will turn the people from cabarets to theaters. And usually a good season for the theater is good for the song game." *Ira Shuster* sauntered over accompanied by *Leo Wood,* writers of *She's Just Like Sal,* listened, and Ira was asked about the New Year.

"Nobody knows" he answered. "I wouldn't prophesize anything, because I don't care to become as popular as Porta."

"Big Money to be Made"

We then hurried over to *Jack Mills* to see *Harry Peace* and *Eddie Nelson,* the free lance writers, who are rapidly making the publishers take notice of them by turning out hits. Entering Jack's stronghold we heard the strains of *You Ought To See Her Now.*

"Great year, 1920. Songs will go fast. Big money to be made," Harry said in his usual short sentences.

Berlin's Viewpoint

Arriving at *Irving Berlin's* carpety kingdom the famous song writer-publisher said that the music business has never been so tremendous and the outlook for the coming year for this firm seems to be the greatest ever known in history.

"You'd Be Surprised" and *"Nobody Knows"* are the big sellers. My new ballad *Was There Ever a Pal Like You* is also well on its way to success, and looks like our best ballad of the year, notwithstanding the "Follies" number *Mandy.* Our other show numbers are also going well. Again I must say that the music business without a doubt is at its height now and will continue to be so for a long time, yes, and even grow still greater in the next year or so. Owing to our becoming one of the largest music-publishing firms and our tremendous catalogue for the New Year, we have found it necessary to look for more space, as we have not room enough to accommodate all the performers who are constantly coming in. We will soon enlarge our professional department, thereby putting in more rooms and pianos. During the run of *You'd Be Surprised* we have had as many as five and six acts listening to and learning the song at the same time and in the same room.

"Riot in Pittsburgh"

At this moment *Irving Bibo* stuck his head in and said: "Just got a wire that my song *Since Katy the Waitress Became an Aviatress* was a riot in Pittsburg." On asking for *Max Winslow* we found that he had left for some quiet place unknown to anybody in the office. Some secluded spot away from the hustle and bustle of Melody Lane, over the Yuletide. Just then *Ed. Christie* walked through all excited looking for Bornstein, Winslow and anybody that he could talk to to tell them that the sales on *Was There Ever a Pal Like You* were simply terrific.

Neil Moret's Idea

In the elevator we ran into *Milt Hagen* from *Daniel & Wilson's,* who said he received a letter from Neil Moret, writer of *Mickey,* stating that he thought the future bright for songs inspired by mother nature.

Songs To Fit Every Act

There is Something in this Ad for Every Act in Vaudeville

A Reference Page for Live Wire Vaudeville Performers—

NOVELTY SONGS—TWO IMMENSE HITS

TAXI

"The New 1920 model." One of the cleverest and most distinct novelty songs ever written. A surprise in the chorus that "gets" your audience every time. Get in early and ride to success.

ME-OW

"A Cat's Tale of a Wail and a Whale of a Tale." The song that made the world talk about us. Headliners everywhere are grabbing it.

TWO BALLAD SUCCESSES

ONE SWEET DAY

A Song of supreme beauty. A lyric that creeps right into your heart, and oh! what a melody.

LOVE ME

Our new "Operastyle" Waltz song gem. Real singers will fall in love with this wonderful song and be carried away by the charm of its entrancing and dreamy seductiveness.

ORIENTAL SONG HITS

MY CAIRO LOVE

An intoxicating melody and a lyric that breathes the weird and irresistible passion of an Egyptian lover. The best of all Oriental songs.

KARZAN

A new Oriental song that goes over big. Its catchy Oriental rhythm will ring and sing in your ears for days.

Concert Chautauqua and High Class Vaudeville Artists

THINK LOVE OF ME

Sung by such distinguished artists as Reinald Werrenrath, Sophie Braslau, Paul Althouse, Marcella Craft, May Peterson and a score of others.

KISSES (The Waltz Song Charming)

Rightfully called the gem of all encore numbers. A perfect wedding of lyric and melody. "ONE FLEETING HOUR," "I'M A-LONGIN' FO' YOU," "LASSIE O'MINE," and fifty others of this kind are symphonies of classic beauty.

Stock and Musical Comedy Companies

It will pay you to write us for copies of our Operastyle Edition. "Jealous Moon," "My Paradise," "Love Me," "My Cairo Love"—all great songs for your productions. Keep in touch with us and watch for our Operastyle hits.

Silent and Instrumental Acts

Our great variety of instrumental numbers from jazz to classic, will interest you, and what a wonderful aid our arranging department can be to you when using our numbers. We have just what you are looking for.

Band and Orchestra Leaders

We need no introduction to you. You know what our name means on an orchestration We know why you like to play them. Write for our new complete catalogues of dance and concert numbers.

All Artists Everywhere

Write, wire or call. Get on our mailing list. Let us know your exact needs and we will "do the necessary. The result will surprise you. Our particular orchestrations will enable you to get more out of your musical accompaniment.

Where Sam Fox Leads Others Follow! Follow the Fox Trail—

SAM FOX PUB. CO.

Cleveland O U S A

PROCTOR'S 23RD ST. THEATRE New York City	PROCTOR'S THEATRE Albany N. Y.	LELAND THEATRE Albany N. Y.	HARMANUS BLEECKER HALL Albany, N. Y.	BIJOU PARK Albany N. Y.	PROCTOR'S 5TH AVE. THEATRE New York City
PROCTOR'S THEATRE Mount Vernon N. Y.					PROCTOR'S THEATRE Troy N. Y.
PROCTOR'S THEATRE Yonkers N. Y.	*Holiday Greetings*				GRISWOLD THEATRE Troy N. Y.
PROCTOR'S THEATRE Port Chester N. Y.	**F. F. PROCTOR**				PROCTOR'S THEATRE Schenectady N. Y.
PROCTOR'S PALACE ROOF Newark N. J.					PROCTOR'S THEATRE Plainfield N. J.
PROCTOR'S 58TH ST. THEATRE New York City	PROCTOR'S PALACE THEATRE Newark N. J.	PROCTOR'S JERSEY ST. THEATRE Elizabeth N. J.	PROCTOR'S BROAD ST. THEATRE Elizabeth N. J.	ASTOR THEATRE Plainfield N. J.	PROCTOR'S 125TH ST. THEATRE New York City

ORPHEUM CIRCUIT

of Theatres

Presenting

The Leading Artists of the World in

VAUDEVILLE

M. MEYERFELD, Jr.
President

MARTIN BECK
Managing Director

E. F. ALBEE, President J. J. MURDOCK, General Manager
F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(Agency)

Palace Theatre Building, New York

B. F. KEITH
A. PAUL KEITH

EDWARD F. ALBEE
F. F PROCTOR

Founders

Artists Can Book Direct by Addressing S. K. Hodgdon

CHICAGO OFFICE

B. F. Keith Vaudeville Exchange

(AGENCY)

B. F. KEITH
EDWARD F. ALBEE

FOUNDERS

A. PAUL KEITH
F. F. PROCTOR

STATE-LAKE BUILDING - CHICAGO, ILL.

C. S. HUMPHREY, Manager

SEASON'S GREETINGS
FROM THE
WESTERN VAUDEVILLE MANAGERS' ASSOCIATION

"The Service That Serves"

JOHN J. NASH, - Business Manager
THOMAS J. CARMODY, Booking Manager

STATE-LAKE THEATRE BUILDING
CHICAGO, ILL.

WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of January 5th in Parenthesis—

NEW YORK: ALHAMBRA—Gruber's Animals (B'klyn, Bush.); Helen Davis; Martin and Webb; Kitty Gordan; J. Wilson Co. COLONIAL—Emmett De-Voy and Co. (Phila., Keith); Gautier's Bricklayers; Ara Sisters; Lane and Moran; Irene Franklin; Otto Bros. ROYAL—The Briants; J. Hughes Duo; Alice Lloyd; Puppy Love Co.; Helene Vincent; Victor Moore and Co. RIVERSIDE—Bon Bornio (B'klyn, Orph.); Yates and Reed (Phila., Keith); Ella Shields; H. Herbert and Co.; Vie Quinn and Co. (N. Y. Roy.).

BROOKLYN: BUSHWICK—Fallon and Brown; Whiting and Burt; Nolan and Nolan; Gems of Art; Dorothy Herman (N. Y., Royal). ORPHEUM—(Phila., Keith); Ann Gray; Juggling Nelsons (N. Y., Colo); Toto; Swor Bros (N. Y. Royal); Cora Y. Carson and H. Watson and Co.; Columbia and Victor.

BALTIMORE: MARYLAND—Prosper and Moret (Wash., Keith); Brendel and Burt (Dayt., Keith); Bailey and Cowan; Primrose 4 (Buf., Shea.); Blossom Seeley Co.; Jackie and Billie (Wash., Keith.); Stone and Hayes; Juliet; Dancing Kennedys.

BOSTON: KEITH—Ruth Roye; J. R. Johnson & Co.; Koban and Co. (N. Y., Roy.); Walter Weems; Tomarest and Collette (N. Y., Roy.); McKay and Ardino, The Magleys (N. Y., Amer.).

BUFFALO: SHEA—Miller and Capman; Navassar Girls; Jas. and Betty Morgan; Nan Gray; Mr. and Mrs. J. Barry. (All to Toronto, Shea).

CINCINNATI: KEITH—Quixoy 4; (Indp., Keith); Stanley and Birnes (Indp., Keith); J. & S. Leonard & Co. (Indp., Keith); Kiss Me (Louis, Keith); Lillian & Twin Bros. (Indp., Keith); Lillian Herlien (Indp., Keith); Jack Hanley (Louis., Keith).

CLEVELAND: KEITH—Nitta Jo (Pitts., Davis); Rome and Cullen (Grand Rapids Emp.); Zardo (Pitts., Davis); Gibson and Connelli; Olympia Desvall; Whipple Huston Co.; Bee Palmer and Co.; 3 Lordons; Dillon and Parker.

COLUMBUS: KEITH—Jack Lavier (Cleve., Keith); Sidney Phillips; Great Richards; Allan Brooks and Co.; Moran and Wiser (Colo., Keith); Finaley and Hill; Les Geniis.

DAYTON: KEITH—Dream Stars (Columbia, Keith); Potter and Hartwell; Sylvester and Vance (Toledo, Keith); Morris and Campbell (Youngn., Hip.); Loney Haskell; Breen Family.

DETROIT: TEMPLE—Imhoff, Conn and Corinne; Lady Son Mei; Rubeville; Enoz Frazere; DuFor Boys; Reyno'ds and White; De Wolf Girls. (All to Rochester, Temple).

ERIE: COLONIAL — Four Harmony Kings; Wm. Gaxton & Co.; Hamilton and Barnes.

GRAND RAPIDS: EMPRESS—J. C. Morton & Co.; Dickinson and Deagon (Det., Emp.); Countess Verona; Mr. Herman; Belle Baker.

HAMILTON: LYRIC—M. and J. Dunodin (Buff., Shea); Sully and Houghton; Sabini and Goodwin; Wirth and Co., May.

INDIANAPOLIS: KEITH — La France Bros.; Jazzland Navy Oct. (Louis., Keith); Towle, Joe; (Louis., Keith); $5,000 a Year (Cincin., Keith); Pielert and Schofield (Grand Rap. Emp.); Hunting and Francis (Louis., Keith); Jean Barrios; Rice and Werner (Louis., Keith).

LOUISVILLE: KEITH—V. & E. Stanton (Cincin., Keith); Vinie Daly (Dayt., Keith); J. C. Nugent; Magic Glasses; Wm. Brack and Co.

LOVELL: KEITH—Bobbe and Nelson; Kirksmith Sisters; Wallace Galvon; Kimberley and Page; Mason and Gwynne; Donald Sisters; Sultan.

MONTREAL: PRINCESS — Alice Hamilton; Nina Payne and Co.; Crawford and Broderick; Everests Monkeys; Eileen Stanley; Bert Baker and Co. (Hamil, Keith); Johnny Jones.

PHILADELPHIA: KEITH—Rae E. Ball and Bro.; Morgan Dancers; Buzzell and Parker; Duffy and Sweeney; Roode and Francis (Balt., Maryland); Great Lester; Caits Bros. and Co.; Macart and Bradford.

PITTSBURGH: DAVIS — Vallecitas Leop.; Jas. Hussey and Co.; Francis Kennedy (Grand Rap., Emp.); Howard and Co., Mary; Rockwell and Fox

PORTLAND: KEITH—Allan Rogers (Prov., Keith); Herberts Dogs; Evans and Wilson; LaTay Bros.; Reynolds and Donegan; Gardner and Hartman.

PROVIDENCE: KEITH—Wilton Sisters (Bos., Keith); Worden Bros.; Geo. Yeoman; Eleanore Cochran; Once Upon a Time (Wash., Keith).

ROCHESTER: TEMPLE—F. Dobson and Co. (Buf., Shea); Peggy Bremmen and Bro.; Erma Stevens; Patricola and Myers (Youngn. Hp.); Latell, Alfred & Co. (Mont., Keith); Permane and Shelly; Libonati.

TORONTO: SHEA—Newhoff and Phelps; Diani and Rubini; Playmates; V. Bergere and Co. (Mont., Prin.); Nestor and Vincent; Kollam and O'Dare; Clifton, Herbert.

TOLEDO: KEITH—Powers and Wallace; Winston's Lions (Grand Rap., Emp.); Fredericks & Co., Helena; Morgan, Beatrice; Mayo, B. and F.

WASHINGTON: KEITH—Myers and Noon (N. Y., River.); Ward and Van; Friedland, Anatol; Bartholdi's Birds; Sylva, Marguerita; Cook, Joe; Emerson and Baldwin.

WILMINGTON: GARRICK—Courtney and Irwin; Orphen's Comedy 4; Browne, W. and H.; Newell and Most; Toyland.

YOUNGSTOWN: HIPPODROME—Murray, Elizabeth; O'Neil and Keller (Pitts., Davis); Brower, Walter; Linaldo Bros.; Camillas' Birds (Pitts., Davis); Hemple, H. and Co.; Wilson and Larsen.

* * *

Pantages

BUTTE: GT. FALLS—Dec. 27-29, Bert Stoddard; Mori Bros.; Goetz and Duffy; Ward and King; Henriette De-Serris; Eldridge Barlow and E. (Same bill plays Anaconda Dec. 30; Missoula 31).

CALGARY: PANTAGES—3 Bullawa Girls; Denny and Donegan; Samanoff Trio; Eadie and Ramsden; Bob Albright; Hill's Circus.

DENVER: PANTAGES—Dec. 25-27, Amparito Guillot; S. and M. Laurel; Revue DeVogue; Long Ward; 3 White Kuhns; 3 Bartos.

EDMONTON: PANTAGES—"Act Beautiful"; Mary Ann; World in Harmony; Ed Blondell Co.; Chas. Olcott; Bud Snyder.

GREAT FALLS: PANTAGES—Dec. 31 and Jan. 1, Lieut. Berry and Miss; Marconi Bros.; M. Hamilton Co.; Baron Lichter; Gildea and Phillips; Brazilian Heiress. (Same bill plays Helena Jan. 2).

LONG BEACH: SAN DIEGO—Golf Link Girls; Ross Wyse Co.; "Number Please"; Cycling Brunettes; Camille Rejane; Kilkenny 4.

LOS ANGELES: PANTAGES—(Sunday opening), Alex and Evelyn; Mason and Cole; Okla Four; B. Morrell Co.; Casting Campbells; Arthur Barrett.

MINNEAPOLIS: PANTAGES—Aerial Patts; Allen Lindsay and Co.; Four of Us; Lorner Girls; Neil McKinley and Co.; Great Leon.

OAKLAND: PANTAGES—(Sunday opening), Bernivici Bros.; Chas. Mack Co.; Cardo and Noll; Joe Whitehead; Harry Girard Co.; Raymond and Wilbert.

OGDEN: PANTAGES—Jan. 1-3, Four Leons; Frank Ward; Quigley and F; Dance Fantasy; Dunbar and Turner; "Temptation."

PORTLAND: PANTAGES — Novelle Bros.; Three Clowns; Robinson's Elephants; John T. Ray Co.; International Nine; Meir and Gibson Sisters.

REGINA: PANTAGES—Winton Bros.; Incy Bruch; Bender and Meehan; Business Is Business; Texas Four; Little Hip and Nap.

SALT LAKE CITY: PANTAGES—Wolfe and Patterson; W. E. Whittle; Tarzan; Amoros and Jeanette; Kuma 4.

SAN DIEGO: PANTAGES—Naynon's Birds; Chas. Lindholm Co.; Burns and Lynn; Sonia De Clave; Bison City 4; Slatkos Rollickers.

SAN FRANCISCO: PANTAGES—Aerial Macks; Forrest and Church; Stevens and Brunnell; Willie Solar; "Rising Generation"; Happy Jack Gardner Co.

SEATTLE: PANTAGES — Love and Wilber; Naids Norrine; Peerless Trio; Jovedah DeRadjah; L. France and Kenedy; Yip Yip Yaphankers.

SPOKANE: PANTAGES—Henry and Adelaide; Fiske and Fallon; Glasgow Maids; Chung Hwa Four; Four Mellos; Great Howard.

TACOMA: PANTAGES — Geo. and May LaFerve; Ray Lawrence; Archer and Belfort; Eddie Foy Co.; Five Partrowars; Hyman Meyer.

VANCOUVER: PANTAGES — Frank Shields; Roach and McCurdy; Hendrix and Belle Is; Irene Trevette; Galli Troupe; Harmony Trio.

VICTORIA: PANTAGES—Cavanaugh Duo; Mary Dorr; Howard and White; Dancing Davey; Hickman Bros.; Corinthians.

WINNIPEG: PANTAGES—Dec. 29-31, Rosier and Dog; Coffman and Carroll; Maurice Samuels Co.; Jones and Sylvester; Ted Shawn's Dancers. (Same bill plays Saskatoon Jan. 1-3).

* * *

Western Vaudeville

ALTON: HIPPODROME—First half. Regan and Jordan; Four Hursleys. Second half. Belmonts' Warblers; Chalfonte Sisters.

BELLEVUE: WASHINGTON — First half. Adams and Hickey; Doyle, Buddy; Bond and Wilson Co. Second half. Lindsey, Cedric; Wintergarden Four; Rogers, Will and Mary.

CEDAR RAPIDS: MAJESTIC—First half. Miller and Rainey; Smith and Keefe; Hughes, Mrs. Gene; Cooper, Harry; Gardner and Revere. Second half. Wellington and Sylvia; Lehr, Edmons and Marr; Martelle; Hall and Co., Billy (Swede); Norwood and Hall; Sharrocks.

CHICAGO: KEDZIE—First half. Waldstein and Daley; Arnold and Taylor; Let's Get Married; Byal and Early; Haveman's Animals. Second half. Moran Sisters; Redmond and Wells; In the Ark; Cook and Lorenz; Kate and Wiley.

DUBUQUE: MAJESTIC — Wellington and Sylvia; Rogers, Fred; Prosperity; Ward, Will J.; Curtis, Julia; Hedler Trio.

DULUTH: GRAND—First half. Three Rianos; Green and La Fell; On the Mississippi; Coley and Jaxon; Linton and Jungle Girls, Tom. Second half. Monroe and Grant; Warner, Frank and Rae; The Corner Store; Harvey, Haney and Grace; one to fill.

EAST ST. LOUIS: ERBER'S—First half. Chalfonte Sisters; Lindsey, Cedric; Gonne and Albert; Zobedie and Co., Fred. Second half. Adams and Hickey; Bond and Wilson Co.; Doyle, Buddy; Romas Troupe.

MINNEAPOLIS: GRAND—Carr Trio; Miller and Co., Billy; Lloyd and Whitehouse; Corradini's Animals. PALACE—First half. Lutes Bros.; Jones and Georgie; Telephone Tangle; Grindell and Esther; Crewell-Fanton Troupe. Second half. Scott, Billy; Garden, George and Lilly; three to fill.

ST. LOUIS: GRAND—Clayton and Clayton; Bauwers, Paul; Nelson and Bailey; Conchas Jr., and Co.; Bell and Arliss; Fox and Mayo; Hayward and Co., Harry; Hiatt, Ernest; Lloyd, Herbert. COLUMBIA—First half. La Vine Trio; Chamberlain and Earl; Fox, Valentine; La Pearl, Roy; Every Sailor. Second half. Andrieff Trio; Sosman and Sloan; Three Jahns. RIALTO—First half. Whitman and Boys, Mabel; Childs, Jeanette; Honor Thy Children; Rogers, Will and Mary; Three Jahns. Second half. Chamberlain and Earl; Mason, Myrtell; Every Sailor; Gonne and Albert; Four Hursleys.

ST. PAUL: PALACE—First half Kipp and Kippy; Bell, Arthur and Leah; Farrell and Co., Edward; De Vora Trio, Harvey; Ten Liberty Girls. Second half. Lutes Bros.; Jones and Georgie; Telephone Tangle; Grindell and Esther; Crewell-Fanton Troupe.

SUPERIOR: PALACE — First half. Monroe and Grant; Warner, Frank and

(Continued on page 2072)

American.
Keen & Fox worth.
Pantzer and Sylva tumble.
Lamey & Pearson from Appletown.
Val & Gamble juggle with fast figures.
Gordon Marlin and Co. deserve big time.
Honey Hurst has a sweet tooth & voice.
Townsend Wilbur & Co.
Woodlot in hot clay by Ed Ramsdell

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK	
Tell Me	Whiting and Burt
Fan San	Bailey and Cowan
Nobody Knows	Sophie Tucker
My Babys' Arms	Anna Chandler
When You're Alone	Yvette
You'd Be Surprised	Ruth Roye

Fifth Avenue Has Another Good Bill Last Half

Another good bill at the Fifth Avenue the last half of last week made additionally evident that the house is much too small for the size of its audiences. Practically from start to finish there was no dull moment on the entire program. **Libby, Sparrow and Colwell,** a musical and dancing revue opened. A lot of its good points went to waste in so early a spot, but it did very well in spite of position. **The College Quintette** scored a big comedy hit with their sour brass band concert and their songs were nicely put across also. **Ethel McDonough** followed with a group of songs that were warmly applauded. Especially well liked was **By the Campfire.** A very clever sketch called "And Son" proved to be one of the high spots of the show. It is very lively and amusingly acted by a cast of four. **Yvette** and Company have a well staged act of the revue type in which Yvette sings and fiddles and the company plays piano and jazzes a mean saxophone. **When You're Alone and Was There Ever a Pal Like You** were the numbers that were most appreciated. **McKay and Ardine** were greeted by applause on their entrance, and their familiar act drew its usual big returns. The same is true of **Bennett and Richards,** one of the best blackface acts in captivity. The novelty opening never fails of its purpose. **Anna Chandler** occupied the next to closing spot, and put over her group of special songs in a manner that won the unmistakable approbation of the audience. She is ably abetted by **Sidney Landfield** at the piano. The **Cansino Brothers and Florez** closed the bill in a fashion that few bills are closed in. A rythmical, melodious, pictorial dancing number, it is a real pleasure to watch.

Martin.

* * *

Average Bill at 23d St. During Last Half

Business at Proctor's Twenty-third Street keeps at the same large volume with a steady persistency. The reason is simple. The neighborhood is positive of the fact that, on an average, it will see a good show. There are infrequent disappointments.

The last half of last week the program surrounding a special film contained six acts of fair value. **Charles F. Semon** and "Camouflage" stood out. **Semon,** "the narrow fellow," did his usual playing on various musical instruments, regular and trick, mixing in his line of comedy. He scored. "Camouflage" is an ingenious and thrilling one act melodrama that had the house on edge.

Henderson and Holiday, two negroes, presented a typical song, dance and talking act that had nothing to lift it out of the ordinary. **Ford and Cunningham** were fairly pleasing in a patter act that closes with a few imitations. **Chaloner, Bailey and Co.** offered a pretty dancing act in which the stepping, while not unusual, was well done and was mounted and costumed tastefully.

Tidden.

* * *

Last Half Bill at 58th St. Below Standard

A bill not quite up to the usual standard of the house was presented at the Fifty-eighth Street the last half of last week. As a special film was the real headliner the management chose to forego one in the vaudeville department and also arranged for only six acts. A sextette of turns is all right if one or two of them are strong, but none were.

"A Syncopated Rehearsal," a dancing act including three people, a man and two women, opened the show and the most outstanding thing in their turn was the newness of it. **Alice Manning,** an attractive young lady, sang a bad selection of numbers, which included **My Cavalier** and **Tosti's Good Bye. Baldwin and Blair Co.** offered a comedy playlet that was frequently amusing.

The Brower Trio seemed to be the favorite turn with the house. The three are a woman pianist-singer, men violinist and saxaphonist. They made snappy music. The Volunteers, a male quartette sang well but their comedy was rather forced. At the Friday matinee, **Gilroy, Dolan and Carriel** were on the verge of an awful flop. None of their comedy seemed to get across.

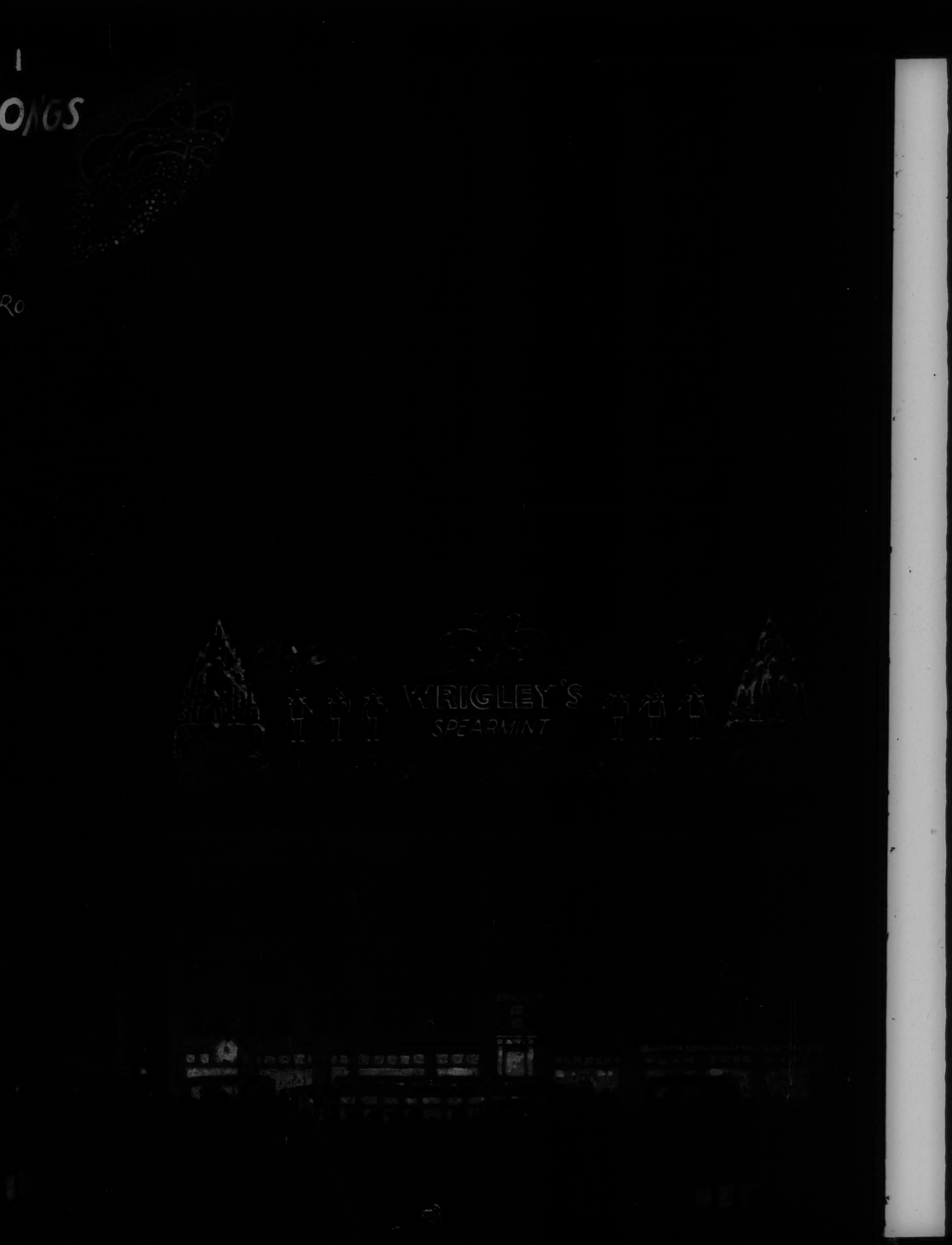
Tidden.

(Continued on page 2072)

ALICE BRADY

SING Stasny SONGS

Buy the Records – Buy the Music Ro


WRIGLEY'S
SPEARMINT

A
Merry Christmas
AND A
Happy New Year
TO ALL
VAUDEVILLE

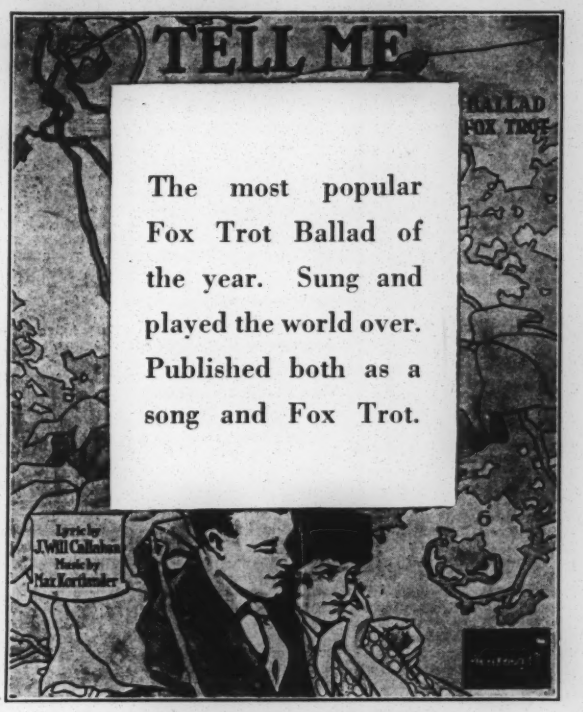
NOTWITHSTANDING that the war was over in November, 1918, there has been an unselfish and commendable activity among vaudeville artists in contributing their services to an unlimited number of entertainments all over the country for the returning soldiers and sailors, for the wounded and for all kinds of reconstruction funds in hospitals, in cantonments, in theatres and in halls. In behalf of the Managers, I want here to take this opportunity to express their sincere and grateful thanks for the help given where they and the institutions which they represent have been concerned in arranging the above entertainments.

I also want to thank the artists for their splendid cooperation in helping to bring about a betterment of vaudeville by advising of conditions that they believe could be improved, in answer to a letter that I sent out on November 8th last. I have received over 1500 answers from artists playing every grade of vaudeville, and it is gratifying that these letters are written fearlessly and contain the very information the managers were anxious to learn—their personal thoughts and experiences on vaudeville conditions. I am compiling the different suggestions, and at the next managers' meeting, which will take place in the near future, excerpts from these letters will be laid before them without making known the writers' names. I asked this advice in confidence, and I shall treat the letters as such, excepting where voluntary permission has been given to use the same. I feel that with the splendid cooperation and hearty and sincere desire of the managers of the large and small circuits, already expressed, that before the end of the New Year there will be a satisfactory adjustment which will fulfill many of the expressions and suggestions contained in the letters written me.

It is the set purpose of the Vaudeville Managers' Protective Association to cooperate with the vaudeville artists personally, or through their organization, the National Vaudeville Artists, Inc., with a view to taking up all complaints and adjusting the same. Artists are earnestly requested, where there is not time to write, to telegraph any complaint where a violation of a contract occurs, and their communication will be given immediate attention, whether or not they are members of any organization. The Vaudeville Managers' Protective Association has agreed that there shall be a universal contract, without any cancellation clause. They have agreed that once an act is booked, it must be played or paid. They have also agreed that any artist making a complaint shall be fully protected. We shall insist upon our business being protected, and we shall insist that the artists receive a square deal.

I speak for the Vaudeville Managers' Protective Association.

E. F. ALBEE.


TELL ME
BALLAD
FOX TROT
The most popular Fox Trot Ballad of the year. Sung and played the world over. Published both as a song and Fox Trot.
Lyric by J.Will Callahan
Music by Max Kortlander

TELL ME

My Isle of Golden Dreams
SONG
as introduced by the
Dolly Sisters
in the
Comstock Hurtig & Gest production
"Oh, Look!"
Here's a song that won instant recognition. Featured by the Dolly Sisters in "Oh, Look!" and by the Rath Bros. at the Winter Garden, as well as countless other artists in shows and in vaudeville. Published both for song and waltz.
Gus Kahn
Walter Blaufuss

MY ISLE OF GOLDEN DREAMS

4-BIG HITS-4

TELL ME

HAND IN HAND AGAIN

MY ISLE OF GOLDEN DREAMS

YOU AINT HEARD NOTHING YET

Nine Novelty Songs

WHEN IT'S MOONLIGHT ON THE SWANEE SHORE
By WHITING & EGAN

ALL I HAVE ARE SUNNY WEATHER FRIENDS
By KENDIS-BROCKMAN

DARKTOWN DANCIN' SCHOOL
By GUMBLE-YELLEN

I AM CLIMBING MOUNTAINS
By KENDIS-BROCKMAN

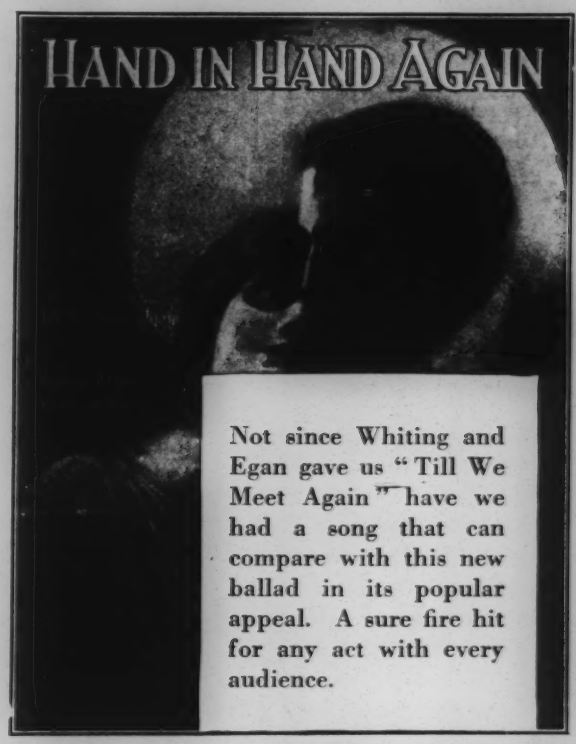
THE IRISH WERE EGYPTIANS LONG AGO
By BRYAN-SMITH

YOUR EYES HAVE TOLD ME SO
By BLAUFUSS-KAHN-VAN ALSTYNE

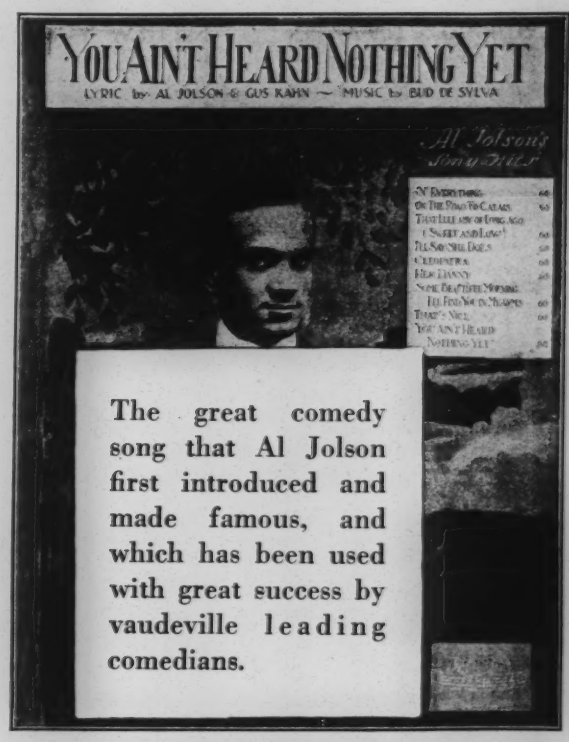
VENETIAN MOON
By KAHN-MAGINI-GOLDBERG

WHEN YOUR GOOD YOU'RE LONESOME
By GRACE DORO

SOMEHOW OR OTHER I'M GOING TO MAKE YOU CARE
By GUMBLE-MacBOYLE-VINCENT


HAND IN HAND AGAIN
Not since Whiting and Egan gave us "Till We Meet Again" have we had a song that can compare with this new ballad in its popular appeal. A sure fire hit for any act with every audience.

HAND IN HAND AGAIN


YOU AIN'T HEARD NOTHING YET
LYRIC by AL JOLSON & GUS KAHN — MUSIC by BUD DE SYLVA
Al Jolson's Song Hits
The great comedy song that Al Jolson first introduced and made famous, and which has been used with great success by vaudeville leading comedians.

YOU AIN'T HEARD NOTHING YET

EVERYTHING READY—CALL, WIRE OR WRITE US TODAY

JEROME H. REMICK & CO.

NEW YORK—219 W. 46th St.
BROOKLYN—566 Fulton St.
PROVIDENCE—Music Dept., Hall & Lyons
BOSTON—228 Tremont St.
PHILADELPHIA—31 South 9th St.
WASHINGTON—9th and D Sts., N. W.
PITTSBURGH—244 Fifth Ave.
CLEVELAND—Hippodrome Bldg.

SEATTLE—321 Pike St.
ATLANTA—801 Flatiron Bldg.
BALTIMORE—Music Dept., Stewart's
SALT LAKE CITY—Linden Hotel
DETROIT—137 Fort St., W.
TORONTO—127 Yonge St.
CINCINNATI—515 W. 6th St.
MINNEAPOLIS—218 Pantages Bldg.

PORTLAND, ORE.—322 Washington St.
SAN FRANCISCO—908 Market St.
ST. LOUIS—The Grand Leader
CHICAGO—634 State-Lake Bldg.
LOS ANGELES—427 South Broadway
BUFFALO—485 Main St.
AKRON, OHIO—M. O'Neil Co.

Will Rossiter's "Natural" Hits

Don't You Remember the Time?
Latest by W R WILLIAMS Writer of "I'd love to live in loveland" etc

Fast asleep in Poppyland
Latest by BYRON GAY Writer of "Sand Dunes" "The Vamp" etc

Lucille A Wonderful FOX TROT also SONG!
By WHEELER WADSWORTH and VICTOR ARDEN — Lyric by GRACE DORO

Russian Rag
The Season's "Knock-out" by GEO L COBB

'Mid the Pyramids
A real "oddity" by NEWTON ALEXANDER and CLARENCE M JONES

On the Streets of Cairo
Greatest "Oriental" of them all! by GEO. P HULTEN

FREE Orch. or Prof. Copies of Songs
ORCH. NUMBERS 25 cts. each

WILL ROSSITER
THE CHICAGO PUBLISHER
71 W RANDOLPH ST., CHICAGO ILL
NO NEW YORK OFFICE

State and Lake Blvd. Lester Chicago, Ill.

COSTUMER DESIGNER CREATOR

These articles are made of solid Lester Brilliant and sparkle as if set with thousands of tiny diamonds.

More Brilliant than Rhinestones.

No. 7—TOMMY ATKINS HAT and SWAGGER STICK of solid brilliant. Regulation size. Hat, $6.00. Swagger stick, $3.00 Both for $8.00.

No. 4—CLOSE FITTING TURBAN of solid brilliant. Trimmed with ostrich tips of standard colors, $14.00. Without ostrich tips, $10.00.

No. 9—FRENCH HEELS of solid brilliant. Special Price, $3.50. Quickly adjusted to any slipper or shoe, giving greater sparkle than jewels. Send size of slipper or send slippers and we will adjust them without extra charge.

No. 14—POKE BRIM of solid brilliant, tied in back with silver ribbon streamers. $6.00.

Excellent Bill at Fifth Ave., First Half

A good bill of varied vaudeville entertained the large clientele of **Billy Quaid's** theater, the Fifth Avenue, the first half of this week. **Roscoe Ails** and his jazz band held the stellar position ably assisted by **Midgie Miller.** The two negro girls were not in the act and were decidedly missed. The **Canton Trio** opened the bill with an amazing exhibition of fire-eating by one of the Chinamen of which the group is composed. **Beatrix Doane,** singing comedienne had a hard time in second spot. **Billy Gould** and **Corinne Arbuckle** received an ovation. Their turn is full of comedy of the right sort. **Joe Browning** in his "Timely Sermon" was just short of a riot. **Berri and Jonani** were splendid in a classical repertoire, although they did not seem to receive much enthusiasm from the audience. **Harry** and **Anna Seymour** in their double were par excellence. **Alpha** and her Oriental Dancing Girls inserted a terpsichorean novelty of much merit. Nurnberg.

• • •

Fair Show at American First Half

Lovett's Concentration act was the chief item of interest at the American first half. The audience is requested to name their favorite musical compositions and a blindfolded jazz band renders them through concentration. The turn received much applause, the greatest part of which the band duly received. Tom Mahoney in an Irish monologue was fair. Two winsome girls, Sue Creighton and Sister, were next in a spirited double. A sketch given by Milloy Keough and Co., contained merit, although the cast was unbalanced. A rural skit by Meyers and Hanford stopped the show. Wentworth Vesta, and a dog were passable. Danny Simmons as a "Raw Recruit" triumphed.

Nurnberg

• • •

WHERE ACTS ARE

(Continued from page 2066)

Rae; The Corner Store; Harvey, Haney and Grace; one to fill. Second half. Three Roanos; Green and La Fell; On the Mississippi; Coley and Jaxon; Linton and Jungle Girls, Tom.

• • •

Loew's

NEW YORK: AMERICAN—First half. Edwards, Julia; Kaufman and Lillian; Fay and Smith, Jack; His Taking Way; Browne, Frank; Munson & Co., Marion; Cross and Santoro; 2 to fill. Second half. Harding, Mlle; Morchants, Les; Holden and Herron; Stevers and Lovejoy; Leslie, Murray; Jolia Bros.; 3 to fill. AVENUE B.—First half. Mann and Mallory; Sheppard and Dunn; Darcey, Joe; Amoros and Obey; 2 to fill. Second half. Songs and Smiles; 2 to fill. BOULEVARD—First half. Aubrey and Riche; Neal and Stewart; Waiters Wanted; Bennett, Murray; Steiner Trio. Second half. Ferguson and Sunderland; Carlton, Ubert; Kingsbury and Munson; Shea and Carroll; Theodore Trio. DELANCEY ST.—First half. Theodore Trio; Doherty and Salvatore; Murphy and Driscoll; Wilbur & Co., Townsend; Carr, Nat; 4 Renee Girls. Second half. Melva Sisters; Harris and Nolan; Evans, Will J.; Emmett & Co., Hugh; Brown & Co., Hank; Schmettan & Co., Rose. GREELEY SQ.—First half. Thiessen's Dogs; Watson, Lillian; Burke andToohey; Van Sloan and Dean; Shea and Carroll; Cook, Mortimer and Harvey. Second half. Sweet Cookie; Doherty and Salvatore; Drury Hart & Co., Geo.; Simmons, Danny; 2 to fill. LINCOLN SQ.—First half. Dailey Bros.; Carlton, Ubert; Harris and Nolan; Brown & Co., Hank; Clark's Hawaiians. Second half. Fritchie; Van and Vernon; A Perfect Day; Davis and Riche; Burke and Toohey. NATIONAL—First half. Melva Sisters; Evans, Will J.; Emmett & Co., Hugh; Davis and Rich; King Bros. Second half. Steiner Trio; Allen and Moore; Watson, Lillian; McConnell and Simpson. ORPHEUM—First half. Sweet Cookie; Lamont and Wright; Wells, Virginia and West; McConnell and Simpson; Harris, Dave; Solia Bros. Second half. LaDora and Beckman; Neal and Stewart; Waiters Wanted; Creighton, Sue and Sister; Ferns and Litt. VICTORIA—First half. LaDora and Beckman; Cregithon, Sue and Sister; Drury Hart and Co., Geo.; Weston and Eline; Stevers and Lovejoy. Second half. Spencer and Rose; LaMont and Wright; His Taking Way; Harris, Dave; Page and Green.

BROOKLYN: DEKALB—First half. Fritchie; Ferguson and Sunderland; Kingsbury and Munson; Van and Vernon; Les Morchants. Second half. Cook, Mortimer and Harvey; Wells, Virginia and West; Lind and Co., Homer; Carr, Nat; Girl in the Air. FULTON—First half. Rose Schmettan and Bros.; Leslie, Murray; Cook and Oatman; Ferns and Litt; Girl in the Air. Second half. Edwards, Julia; Senna and Weber; Van Sloan and Dean; Bennett, Murray; four Renee Girls. METROPOLITAN—First

(Continued on page 2076)

THE NEW ACTS

Libby, Sparrow and Colwell

Dance and Song Revue—17 Mins.; One and Full Stage (Special) —Fifth Avenue

An act of the revue type yet slightly off the beaten track for acts of that calibre is what **Libby, Sparrow and Colwell** are offering. The act opens in one with **Mr. Libby** and **Miss Sparrow** doing a number about chickens of the Broadway variety, and wearing feathered costumes. This opening is not the most satisfactory part of the act. Neither of the pair is gifted with a particularly beautiful voice and the impression their effort gives is not worthy of the remainder of the act. After this number curtains part revealing a full stage set with **Miss Colwell** seated at the piano. She sings **I Found You,** a good song in spite of its age, in a good voice. A very clever series of dance imitations by **Libby** then follows. Among the imitated steppers are the inevitable **Frisco, Carl Randall, Pat Rooney,** and **Fred Stone. Miss Colwell** then sings **In the Heart of a Rose,** with paraphrased words which tell the story of the famous **Nijinsky** ballet number, "Spectre de la Rose." This **Libby** and **Miss Sparrow** then present as an imitation of **Nijinski** and **Lopokowa.** The dance is nicely done, though the imitation is purely nominal. The act closes with **Buddha** sung by **Miss Colwell,** and a burlesque Oriental dance number by the others, which is the liveliest number of the lot. **The Vamp** forms the basis of the musical setting. On the whole, the trio do very interesting work which demands a better position than it occupied at the Fifth Avenue last week, where it opened the bill. In spite of this, however, the applause that followed showed that it is the sort of thing audiences like.

Martin.

• • •

"And Son"

Sketch—20 Minutes; Full Stage —Fifth Avenue

Lewis and Gordon are pretty sure pickers of sketches, and "And Son" is certainly no exception to the rule. Belonging as it does to the school of financial playlets of which "The Junior Partner" is an arch type, it can hold up its head with the best of them. The story tells of a capitalist, evidently a shrewd and none too scrupulous one, whose son is utterly worthless. He cannot hold a job and his father determines that he shall. So he brings him into his own office and informs him that he is the new cleaning up man and his salary is twelve dollars a week. Now as it happens the boy at this moment has a taxi waiting below on which the charges are eighteen dollars, so the prospect of his new position is not particularly alluring. Add to this that every employee of the office has been instructed to treat him like a dog, and his distaste becomes easy to understand. However, he manages to listen in on a conversation between his father and a prospective client which involves a huge sum of money at an exorbitant rate of interest. Therefore when friend client comes into the office, the boy signs up with him to get the money for him at a smaller figure. Father is finally convinced that his son is not such a boob and takes him into the firm as "and son" at a salary something better than twelve per. There are several thin points to the plausibility of the story, especially when the son becomes suddenly inspired with statistical information relative to the h. c. of l. But on the whole, it is an exceptionally clever skit and acted excellently by a cast of four. Big time is none too large for it. Martin.

• • •

"Camouflage"

Melodramatic Playlet (Six People)—20 Mins.; Full Stage (Special Set)—23d Street

"Camouflage" is a tense little melodrama that is evidently an English product. At least the cast of six people were so used to playing in England that they mixed up their speeches such as first saying, for instance, "Here in New York" and then a moment later referring to London as their present address. But, thoroughly understand, these natural errors do not for a moment mar the general value of the piece, which is tense in the extreme and has the added advantage of novelty. Tidden.

Chaloner, Bailey and Co.

Dancing (Three People)—15 Mins.; Full Stage (Special Set)—23d Street

Chaloner, Bailey and Co. are an attractive young toe dancer, a man and a woman piano accompanist. They present a dancing act that is not widely out of the ordinary but the work they do is expert and of the type that generally goes over. The young woman is especially good. There is some novelty in having a woman pianist. She plays one selection and at another place where the dancers change costumes she sings a song, which pleased. Tidden.

A Merry Christmas and A Happy New Year from *the restaurant of three generations* to all theatrical friends and acquaintances. May the year 1920 become famous for large and appreciative audiences.

HENRICI'S
ON RANDOLPH

WM. M. COLLINS, *President*

67 West Randolph Street
CHICAGO

"ARTURO"

CHAMPION
QUICK CHANGE ARTIST

Leaving for 7 Weeks
in English Music Halls

Wishes His Friends and Associates

A MERRY XMAS
AND
HAPPY NEW YEAR

PACE & HANDY MUSIC CO., *Inc.*

extend to the entire profession

A Merry Christmas and A Happy New Year

Sign of the Blues

Sign of the Blues

1—"THINK OF ME LITTLE DADDY"
By BERT WHITMAN
Just a sweet and dainty appeal to her daddy, dear, from a good little girl with a bad old case of "blues." Plenty of pretty melody, written in the key of C. Easy to play and sing. You'll love it!

2—"I NEVER HAD THE BLUES (UNTIL I LEFT OLD DIXIELAND)"
By SPENCER WILLIAMS and CHARLIE STRAIGHT
If you've got a heart within you, this is the song that will win you. The most appealing song of its type written in a decade.

3—"BIG CHIEF BLUES"
By AL BERNARD
Old "Big Chief Scowling Scar-in-the-Face" feels just as hard hit as the rest of us. He thinks that he has solved the problem of getting "fire-water." A great novelty song and chock full of clean, wholesome comedy. Don't overlook "Big Chief Blues."

4—"SUEZ"
By CLARENCE A. STOUT
A beautiful Oriental song with a haunting melody which stays on the mind. It carries you across the burning sands of the desert to the cool and restful oasis. You almost feel that you are a son or daughter of the Nile.

5—"I'M GOING BACK TO MY USED TO BE"
By JIMMIE COX
Have you ever fallen out with your sweetie? Have you ever had misunderstandings which caused you to part and then you wanted to explain, when you thought of the happy days gone by. When you remembered how much you missed that good treatment, did you go back? We'll say you did. This song will suit YOU.

6—"OH, YOU DARKTOWN REGIMENTAL BAND"
By MACEO PINKARD
One of the outstanding features of America's citizen army was the Colored Bands. Here is a song inspired by those organizations, full of pep, "dancy" as can be, and so singable, whistleable and playable. You just can't make your feet behave.

7—"NIGHTIE NIGHT"
By EDDIE ELLIOTT and W. MAX DAVIS
Childhood days are the dearest in our thoughts and always bring fond memories. Picture a mother crooning a song to her little one while the sandman is coming. Really a beautiful song. Try it. You will be satisfied.

8—"A GOOD MAN IS HARD TO FIND"
By EDDIE GREEN
A natural hit, and, beyond a doubt, a truer song was never written. That is why it is so popular. The women can say it without exaggeration and the men—well, you know how they feel about it. Full of real harmony and plenty of "pep." Will go big anywhere. Once you hear it it will ring in your ears.

NUMBERS MARKED X ARE FOR BAND, 37c

ORCHESTRA AND BAND LEADERS

NUMBERS MARKED X ARE FOR BAND, 37c

THESE NUMBERS ARE FULL OF LIFE, PEP, SNAP, GINGER

FOR ORCHESTRA, 27c — FOR ORCHESTRA, 27c

EIGHT OF THE BEST BLUES IN AMERICA

By HANDY

THE WRITER OF MEMPHIS BLUES

X—SAINT LOUIS BLUES
X—JOE TURNER BLUES
X—HESITATING BLUES
X—BEALE STREET BLUES
X—YELLOW DOG BLUES
SHOE BOOTS SERENADE
X—OLD MISS BLUES
X—JOGO BLUES

These numbers get better with age, tho' they never grow old. Mr. Handy's compositions are always in demand and are standard.

X—PEE GEE BLUES
FRISCO JAZZ BAND BLUES
SLOW DRAG BLUES
X—FLORIDA BLUES
COBURN BLUES
X—RINGTAIL BLUES
PREPAREDNESS BLUES
SAXOPHONE BLUES
SNAKEY BLUES
LONESOME ROAD BLUES
BIG CHIEF BLUES
X—HOOKING COW BLUES
I NEVER HAD THE BLUES (Until I Left Old Dixie Land)
DANCING DEACON (One Step)
X—A GOOD MAN IS HARD TO FIND (ONE STEP)
X—SUEZ, Oriental (One Step)
MAUVOLEYENE (Waltz)
BEAUTIFUL LAND OF DREAMS (WALTZ)
O, SAROO, SAROO

You have heard the "YELLOW DOG BLUES" on the Victor Record, No. 18618, with the Laughing Trombone. It is now at your service. Orchestrations are 27 cents.

Orchestra Leaders, Join Our Orchestra Club for $1.00 Per Year.

SEND FOR PROFESSIONAL COPIES TO

PACE & HANDY MUSIC CO., Inc., 1547 BROADWAY (Gaiety Theatre Bldg.) NEW YORK, N. Y.

TWO HITS FROM THE HOUSE OF FIFER

"When You're Lonely, So Lonely, Just Drifting"

and

"I'm a Dancing Fool"

By

AL BERNARD AND J. RUSSELL ROBINSON

Get Professional Copies at Once

or

Hear Records or Rolls

In Chicago:

MAY HILL,

143 North Dearborn St.

In New York:

WILLIAM HOSKINS

Astor Theatre

When Using the Mails Write Direct to:

C. ARTHUR FIFER MUSIC CO.

Quincy, Ill.

half. Page and Green; Senna and Weber; Lind and Co., Homer; Simmons, Danny; Odiva and Seals. Second half. Aubrey and Riche; Fay and Smith, Jack; Munson and Co., Marion; Darcey, Joe; Odiva and Seals. PALACE—First half. Songs and Smiles; two to fill. Second half. Burke and Durkin; Amoros and Obey; three to fill. WARWICK—First half. Harding, Mlle.; Burke and Durkin; The Financiers; one to fill. Second half. Hamilton, Dixie; Sheppard and Dunn; Wilbur and Co., Townsend; Weston and Eline; O'Clare and Girls, Wm.

ATLANTA: GRAND—First half. Griffith, Fred; Delbridge and Gremmer; Finn Co., Arthur J.; one to fill; three Walters. Second half. One to fill; Burns and Garry; Sweet Sweeties; Darrell Co., Mabel; Sansone and Delilah.

BALTIMORE: HIPPODROME—Darras Bros.; Herman and Clifton; Concentration; Bernard and Meyers; Grazer and Lawlor.

BIRMINGHAM: BIJOU—First half. Beeman, Wayne; Mabel and Dove, Johnny; Two Yaquis; Beck, Weber and Frazer; one to fill. Second half. Griffith, Fred; Delbridge and Gremmer; one to fill; Finn Co., Arthur J.; Three Walters.

BOSTON: ORPHEUM—First half. Heyn's Due; Hunter, Chick and Hunter; Case For Sherlock; Harrison, Benny; Doree's Celebrities; one to fill. Second half. Wray's Manikins; Morrison and Harte; Walmsley and Keating; Doree's Celebrities; two to fill.

CHICAGO: McVICKERS—Mae and Mack; Gordon and Delmar; Freda, Steve; Race, Love; Zuhn and Dreis; Aerial Butters.

CLEVELAND: LIBERTY—McGoods Co., Chas.; McMahon Sisters; Martin and Courtney; Clark, Hughie; Jean Leighton's Revue.

DALLAS: HIPPODROME—First half. Three Gregorys; Reed, Jessie; Abbott Co., Pearl; Grey and Klumker; Married via Wireless. Second half. Oliver; Francis and DeMar; Which One Shall I Marry? Russell, Marie; Belle and Caron.

DETROIT: COLONIAL—Lelands; Peppino and Perry; Henshaw and Avery; The Owl; Barron and Burt; Stafford and DeRoss.

FALL RIVER: BIJOU—First half. Wray's Manikins; Morrison and Harte; Walmsley and Keating; two to fill. Second half. Heyn's Due; Hunter, Chick and Hunter; Case For Sherlock; Harrison, Benny; one to fill.

HAMILTON: LYRIC—Moore Trio, Jack; Rogers, Mildred; Royal Four, Trovato; Oh, Auntie!

HOBOKEN: LOEW—First half. Hamilton, Dixie; Hart and Helene; Carter and Co., Louise; Basil and Co., Nick. Second half. Farrell and Hatch; A Perfect Day; Elliott, Fred; two to fill.

HOUSTON: PRINCE—First half. Stone, Arthur; Powell and Worth; Horton Co., Henry; Walters and Walters; Russell and DeVitt. Second half. Goldie and Ward; Bennett Twins; Hall Co., Ethel Mae; Goldie, Jack; Three Victors.

KANSAS CITY: GARDEN—First half. Brown's Dogs; Norton and Noble; Burke and Burke; Ordway, Laurie; Fashions DeVogue. Second half. Krayona Co.; Courtney and Barnett; Rice, Francis; Taylor and Francis; Mellilo Sisters Co.

MEMPHIS: LYCEUM—First half. Lockhardt and La die; Garden, Rose; DeVine and Williams; Lane and Plant; Seven Honey Girls. Second half. Beeman, Wayne; Mabel and Dove, Johnny; Two Yaquis; Beck, Weber and Frazer.

MONTREAL: LOEW—Aerial DeGroffs; Harris, Sam; Hill and Co., Mr. and Mrs.; Anthony and Ross; one to fill.

NEW ORLEANS: CRESCENT—First half. Goldie and Ward; Bennett Twins; Hall Co., Ethel Mae; Goldie, Jack; Three Victors. Second half. Lockhardt and Laddie; Garden, Rose; DeVine and Williams; Lane and Plant; Honey Girls.

NEW ROCHELLE: LOEW—First half. Farrell and Hatch; O'Clare and Girls; one to fill. Second half. Cook and Oatman; The Financiers; one to fill.

OKLAHOMA CITY: LIBERTY—First half. Musical Waylans; McLaughlin and Evans; Johnson Co., Hal; Miley, Katherine; Three Maxims. Second half. Ford and Hewitt; Lyons and Clayton; Dae and Neville; Johnson Bros. and Johnson; Weiss Troupe.

PITTSBURGH: LYCEUM—Bud and Gray, Jessie; Three Robins; Craig and Co., Marietta; Reilly, Chas.; Five Musical McLarens.

PROVIDENCE: EMERY—First half. DuBois, Wilfred; Jones and Jones; Barry and Layton; Hattie and Musical Chicks; two to fill. Second half. Gere and Delaney; Hurst, Honey; Stafford and Co., Frank; Scranton, Harry and Anna; two to fill.

ST. LOUIS: GARRICK—First half. Two Valdares; Garland, Harry; Carletta and Lewis; Eckhoff and Gordon; Weston's Models. Second half. Brown's Dogs; Norton and Noble; Burke and Burke; Ordway Co., Laurie; Fashion's DeVogue.

SAN ANTONIO: PRINCESS—First half. Stanley; Mack and Salle; Rella Co., Knorr; Barnes and Freeman; Levy, Jack and Girls. Second half. Stone, Arthur; Powell and Worth; Horton Co., Henry; Walters and Walters; Russell and DeVitt.

(Continued on page 2080)

THE LATEST WALTZ SONG Easy to Sing—Easy to Listen To WATCH IT GROW!!!

ON MIAMI SHORE

WALTZ

"ON THE GOLDEN SANDS OF OLD MIAMI SHORE"

A DREAMY WALTZ-SONG WILL CHARM YOUR AUDIENCE. WRITTEN BY VICTOR JACOBI (CO-WRITER OF APPLE-BLOSSOMS). SINGING ACTS SING IT—DANCING ACTS DANCE IT—MUSICAL ACTS PLAY IT— DUMB ACTS WORK BY IT. COPIES AND ORCHESTRATIONS NOW READY FOR THE ARTIST

NEW YORK, N. Y., 185 Madison Avenue CHAPPELL & CO., Ltd. TORONTO, 347 Yonge Street

TO OUR INNUMERABLE LOYAL FRIENDS
A MERRY CHRISTMAS and A HAPPY NEW YEAR

NOW I KNOW

A PHENOMENAL FOX TROT BALLAD WITH WHICH TO START THE NEW YEAR

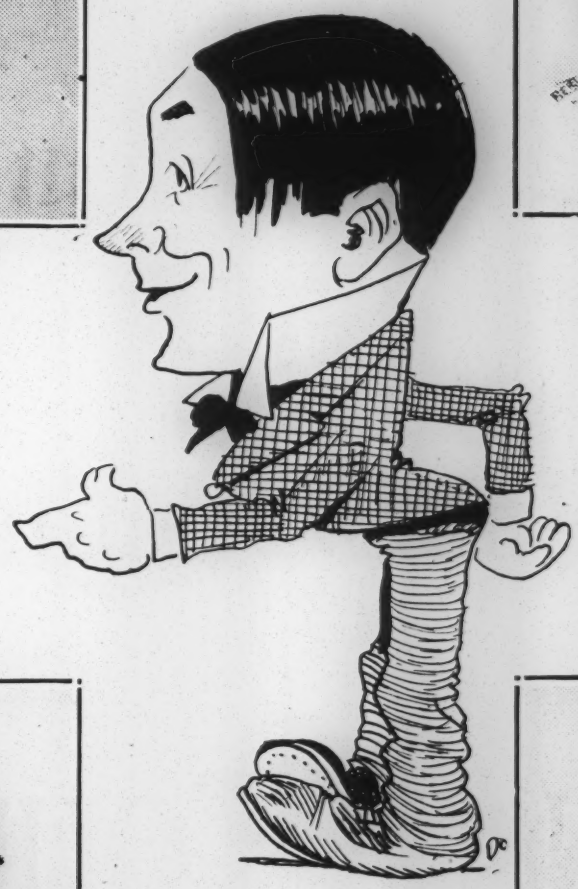
BOSTON
181 Tremont St.

JOS. W. STERN & CO.
PROF. STUDIOS, 226 West 46th St., N. Y. City

CHICAGO
119 No. Clark St.

BAL TABARIN
Palais Royal

NEW
GREENWICH FOLLIES



Offer for Ziegfield's
Midnight Frolic
Thanks to Florenz Ziegfeld
The Pinnacle of Success

Ambition Realized
ROSCOE AILS
Headliner from
Different Angles
NAMELY

Merry Xmas to
My Buddies

Keith Vaudeville
HEADLINING BUSHWICK
Brooklyn This Week

A Merry Xmas

To

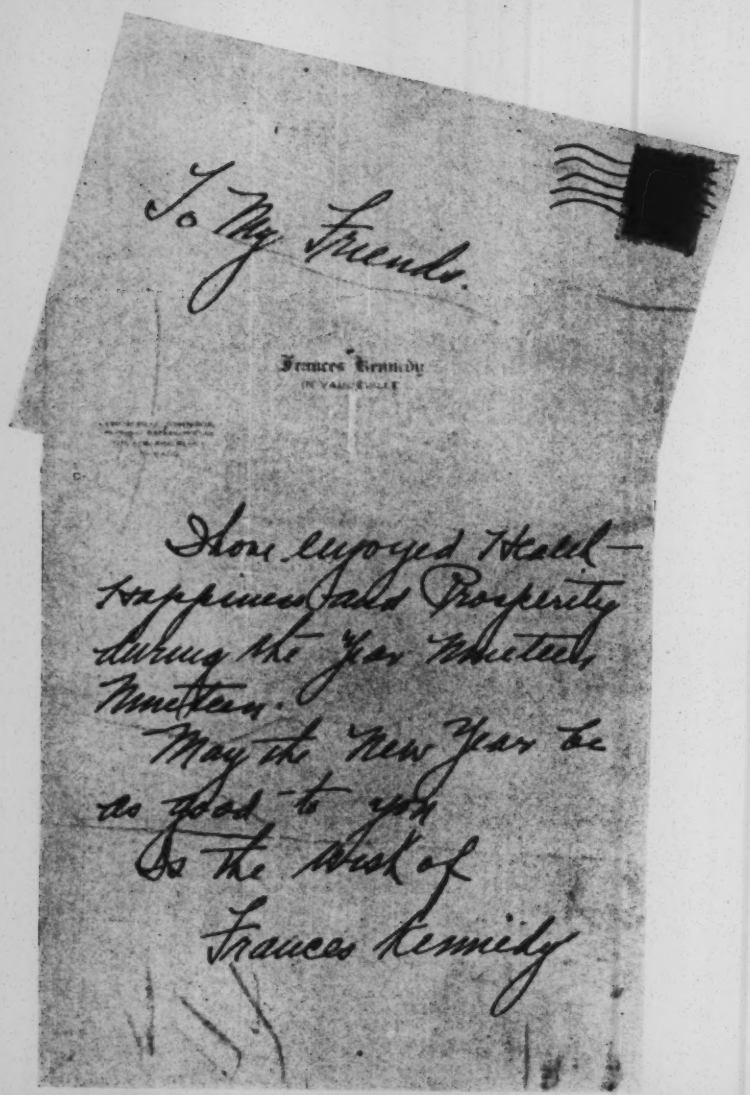
My Friends

ANN LA TOURES

COMPLIMENTS

OF

WILLIAM DE FOE



SPRINGFIELD: BROADWAY—First half. Gere and Delaney; Hurst, Honey; Stafford & Co., Frank; Scranton, Harry and Anna; one to fill. Second half. DuBois, Wilfred; Jones and Jones; Barry and Layton; Hattie and Musical Chicks; one to fill.

TORONTO: YOUNGE—Lee, Louis; Cunningham and Bennett; Wells and Crest; Eldert and Co., Betty; Stanley, Stan; Primrose Minstrels.

WACO: HIPPODROME—First half. Oliver; Francis and DeMar; Which One Shall I Marry? Russell, Marie; Belle and Caron. Second half. Stanley; Mack and Salle; Rella Co., Knorr; Barnes and Freeman; Levy, Jack and Girls.

Polis

BRIDGEPORT: PLAZA—Dec. 29. First half. Golden Gate Trio; Mayne, Elizabeth; Four American Beauties; Black, White and Useless. Second half. Wilbur, Clarence; McCabe-Robinson Trio; Gilbert and Girls, Millie. POLI—First half. De Voe and Statzer; Millard and Doyle; Wilson and Wilson; Last Night. Second half. The Faynes; Sutton, Harry and Kitty; Mack, Andrew.

HARTFORD: PALACE—Dec. 29. First half. Hoffman, Lew; The Night Boat; Murphy and Lachmar; Gilbert and Girls, Millie. Second half. La Petite Jennie and Co.; Brower Trio; Mills and Co., June; Flashes.

NEW HAVEN: BIJOU—Dec. 29. First half. The Faynes; Wilbur, Clarence; Cheyenne Days; McCabe-Robinson Trio; Six Moores. Second half. Napier and Yvonne; Mayne, Elizabeth; Four American Beauties; Three Dixie Boys; Black, White and Useless. PALACE—First half. De Maco, Jack and Kitty; Burke and Betty; Exposition Jubilee Four; Flashes. Second half. De Voe and Statzer; Wilson and Wilson; Conlin and Glass; Last Night.

SCRANTON: POLI—Dec. 29. First half. The Nagyfys; Octavo; Romain, Powers and Delmere; McKinty Kids; On the High Seas. Second half. Three Manning Sisters; On the High Seas; Sissle and Blake; Francis and Arabs, Emma.

SPRINGFIELD: PALACE—Dec. 29. First half. Arlington and Co., Mildred; Fargo and Richards; Trainor and Co., Jack; Conlin and Glass; Techow Cats. Second half. Millard and Doyle; Sullivan and Scott; Kenna, Charles; Wishing.

WATERBURY: POLI—Dec. 29. First half. La Petite Jennie and Co.; Mills and Co., June; Brower Trio; Mack, Andrew. Second half. De Maco, Jack and Kitty; Burke and Betty; The Night Boat; Murphy and Lachman; Amoros Sisters.

WILKES-BARRE: POLI—Dec. 29. First half. Three Manning Sisters; Sissle and Blake; Francis and Arabs, Emma. Second half. The Nagyfys; Octavo; Romain, Powers and Delmere; McKinty Kids.

WORCESTER: PLAZA—Dec. 29. First half. Napier and Yvonne; Sutton, Harry and Kitty; Kenna, Charles; Wishing. Second half. Arlington and Co., Mildred; Cheyenne Days; Armstrong and Stanton; Six Moores. POLI—First half. Fredericks, Dell and Flo; Three Dixie Boys; Amoros Sisters. Second half. Techow's Cats; Trainor and Co., Jack; Fargo and Richards; Golden Gate Trio.

Ackerman & Harris

BILLINGS: BABCOCK—First half, Skating Macks; Brought and Turner; Morton Trio, Mudge; Hill, Murrey K.; Marlin Wilson Trio. Second half. Evans and Dean; Fennel and Tyson; Harry Thorne; Va Deacon and Baxter; Arthur Dohn and Co.

LIVINGSTON: STRAND—First half. Skating Macks; Broughton and Turner; Morton, Mudge; Hill, Murray K.; Marlin, Wilson Trio. Second half. Evans and Dean; Fennell and Tyson; Thorne, Harry; La Deacon and Baxter; Dohn and Co., Arthur.

NORTH YAKIMA: EMPIRE—First half. Buester and Eddy; Sax and Wood; Tom Brown's Officials; Billy Dailey; Estelle Sully; Tybell Sisters. Second half. La Fleure; Sperry and Rae; Melroy Sisters; Cameos; Mitchell and Mitch; Six Imps and a Girl.

PORTLAND: HIPPODROME—First half. Electro and Co.; Joe Leaveaux; Tag Day; Bennington and Scott; Bill Pruitt; Whirlwinds. Second half. Billie Bowman; Chas. Barney and Co.; Devereaux Primm; Cleveland and Faye; On Manila Bay; Ed and Edna Fanton.

SACRAMENTO: HIPPODROME—First half. Eddy and Howard; Sam Herman; Cleveland and Dowrey; Fashion a la Carte; Roth, Mitchell and Roth; Wilhat Troupe. Second half. Monroe Bros.; Van Ordon and Fallows; Bernard and Erickson; Clayton Drew Players; Montana Four; Mme. Theo and Dandies.

SEATTLE: PALACE HIPPODROME—First half. Elaine and Titania; Jerome Merrick; Frank Gould; Douglas Family; Surprise Four; Ambler Bros.. Second half. Three Falcons; Galvin and Bath; Villani; Gypsy Revue; Kruzo; Betty Fredericks.

SPOKANE: HIPPODROME—First half: Violet and Charles; 3 Red Peppers; Millard Bros.; Chas. Millard and Co.; Bertie Fowler; La Follette. Second half. Skating Macks; Broughton and Turner; Mudge Morton, 3; Haynes, Montgomery and Hannon; Murray K. Hill; Marlin Wilson 3.

TACOMA: HIPPODROME—First half. Billie Bowman; Chas. Barney; Dev-

(Continued on page 2082)

THE BEST OF SENTIMENTAL SONGS. NONE BETTER.
At the Foot-Hills of Virginia
By ORLANDO AMBURGEY
BEAUTIFUL LYRIC CHARMING MELODY
PROFESSIONAL COPIES FREE FOR RECENT PROGRAM
ASK YOUR MUSIC DEALER OR SEND 15C DIRECT TO
APPALACHIAN MUSIC CO., NORTON, VA.

Have you called and seen our Material?
If you are out of town and unable to call personally, write for your professional copies, and orchestrations.
CO-OPERATION MAKES A HIT — LET'S GET TOGETHER
Fisher Thompson Music Pub. Co.
Professional Offices: 145 West 45th St., New York City.

"YOU DON'T SEE IT NOW, BUT SOON"
Winking, Blinking Blues
30c. Orch., 45c.
BELL MOORE, BOX 119 INDEPENDENCE, MO.

MADGE CORCORAN

If Madge Corcoran will communicate with Box Y, Dramatic Mirror, she will learn something of great importance to her.

"When I Come Back"
To Broadway
At the end of the long, long Orpheum Trail some day during April, 1920, I shall start rehearsals for and produce my new
"Spring Song Revue"
"THE FILM GIRL"
Not a vaudeville production—a Big Broadway show—gathering talent both on and off the stage in every city visited.
UNTIL THEN
A Merry Christmas
AND
Happy New Year
FROM GUS EDWARDS

A NEW ACT IN VAUDEVILLE

Coletta RYAN AND Leta ORLOB

offering

"A Musical Prescription"
"Non-Alcoholic but Intoxicating"

Acclaimed by Press and Public to be a decided success at

The Palace, Chicago

Week of December 15th

Wishing all our friends
A Very Merry Christmas

Personal Management of Harry Singer

HOW'S THE FOLKS?

HOLIDAY GREETINGS

FROM

LEON ERROL

Care LAMBS' CLUB, NEW YORK

THAT'S GOOD!

Merry Christmas

from

Irene Franklin

and

Burton Green

Playing the Orpheum Circuit

Direction Martin Beck

ereaux Primm; On Manila Bay; Ed and Edna Fanton; Cleveland and Faye. Second half. Elaine and Titania; Jerome Merrick; Frank Gould; Douglas, Emily; Surprise Comedy 4; Ambler Bros.

VANCOUVER: COLUMBIA — First half. Three Falcons; Galvin and Bath; Villani; Gypsy Revue; Kruzo; Betty Fredericks. Second half. Buster and Eddy; Sax and Wood; Billy Dailey; Tom Brown's Officials; Estelle Sully; Tybell Sisters.

WALLAWALLA: LIBERTY — First half. La Fleure; Sperry and Rae; Melroy Sisters; Cameos; Mitchell and Mitch; Six Imps and a Girl. Second half. Violet and Charles; Red Peppers (3); Millard Bros.; Chas. Millard and Co.; Bertie Fowler; La Follette.

Orpheum

CALGARY: ORPHEUM—Dec. 29-31, Ruth, Budd; Bob Hall; Lyons and Yosco; Brice and Co., Lew; Wynn, Elfreda. (Same bill plays Victoria Jan. 2-4).

CHICAGO: MAJESTIC—Wilkie Bard; Guiran and Marguerite; Patricola; Comfort and King; Kingsley, Benedict Co.; Dunham and O'Malley; Jack Inglis; Herman and Shirley; Regay and Lorraine Sisters. PALACE—Wheaton and Carroll; Julius Tannen; Farrell, Taylor Co.; Bronson and Baldwin; Ja Da Trio; Stephens and Hollister; Jimmy Savo Co.; Baraban and Grohs; Rosa King Co. STATE LAKE—U. S. Glee Club; Bert Melrose; Black and White; Lazar and Daley; Jimmy Casson and Hazel Kirk; Martin and Florence.

DENVER: ORPHEUM—Harry Green and Co.; Claudia Coleman; Green and Myra; Princess Radjah; Wood and Wyde; Casting Wards; Samaroff and Sonia.

DES MOINES: ORPHEUM—Not Yet Marie; Ford and Urma; Lee and Cranston; Muriel Window; Donald Roberts; Kennedy and Nelson; Lightners and Alexander.

DULUTH: ORPHEUM — Alice Eis Co.; Una Clayton Co.; Edith Clifford; Burt and E. Gordone; Sam Hearn; Ishikawa Bros.; 7 Honey Boys.

KANSAS CITY: ORPHEUM — The Pickfords; Sidney and Townley; Saranoff and Girls; Wm. Ebs; Albertina Rasch Co.; Harry Breen; Robbie Gordone; Jas. J. Morton.

LINCOLN: ORPHEUM—U. S. Jazz Band; Venita Gould; Kitner and Reaney; Lydell and Macey; Lillian Shaw; Eugene Bros.; Arthur West and Co.

LOS ANGELES: ORPHEUM—Lambert and Ball; Meredith and Snoozer; Fox and Ward; Jerome and Herbert; Geo. Price and Co.; Van Cellos; Beginning of World; Gertrude Hoffman.

MEMPHIS: ORPHEUM—Cressy and Dayne; Emma Carus and Co.; Will M. Cressy; 5 Lloyds; Current of Fun; Ray Snow.

MILWAUKEE: MAJESTIC—Wm. Rock and Girls; Robins; Ted Doner; Jennie Middleton; Ergotti's Lilliputians; Royal Gascoignes.

MINNEAPOLIS: ORPHEUM—Nellie Nicholas; Mme. Ellis; Tango Shoes; Werner Amoros Troupe; Duffy and Caldwell; The Seebacks; Jason and Haig.

NEW ORLEANS: ORPHEUM—Putting It Over; Barnes and Crawford; Ashley and Dietrich; The Vivians; Foley and O'Neil; Bob Tip and Co.

OAKLAND: ORPHEUM — Hyams and McIntyre; Rigoletto Bros.; Stuart Barnes; Grace De Mar; Barber and Jackson; Frawley and Louise.

OMAHA: ORPHEUM—Henry Santry and Band; B. and H. Mann; F. and O. Walters; Levitation; Fern King Co.; The Man Hunt.

PORTLAND: ORPHEUM—Nat Nazarro and Band; Dolly Kay; The Rickards; Chic Sale; Bensee and Baird; Roy and Aruthur; Travers and Douglas.

SACRAMENTO: ORPREUM — Dec. 29-31—Overseas Revue; Cartmell and Harris; Al and F. Stedman; Watts and Hawley; Jas. H. Cullen; Sterling and Marguerite. (Same bill plays Fresno Jan. 1-3).

ST. LOUIS: ORPHEUM—Bessie Clayton Co.; Rae Samuels; Walter C. Kelly; Ed and B. Conrad; Nash and O'Donnell; Rose, Harry; Bonconi, Maleta; Lohse and Sterling.

ST. PAUL: ORPHEUM—Stone and Kaliz; Kenny and Hollis; Tennessee Ten; Ruegger Co., Elsa; Pisano and Co.; Burns and Frabito.

SALT LAKE: ORPHEUM—Eva Shirley and Band; Salon Singers; Indoor Sports; Phina and Co.; Collins and Hart.

SAN FRANCISCO: ORPHEUM—Gus Edwards and Co.; Jordon Girls; Ernest Evans and Co.; Jack Osterman; Marshall Montgomery; Arnaut Bros.; Howard's Ponies; Gallagher and Martin; Ford Sisters and Band.

SEATTLE: ORPHEUM — Marmein Sisters and Schooler; McDermott, Billy; Four Mortons; Black and O'Donnell; Hudler Stein and Phillip; Master Gabriel Co.; The Duttons.

VANCOUVER: ORPHEUM — Extra Dry; Pietro; Four Readings; Bernard and Duffy; Taylor and Co., Eva; Lachmann Sisters.

WINNIPEG: ORPHEUM — Francis Renault; Grapwin and Co., Chas.; Steele and Winslow; Fitzgibbon, Bert; Bankoff Co., Ivan; Welch, Mealy and Montrose.

(Continued on page 2084)

The Season's greeting to everybody

STUART BARNES

Direction James E. Plunkett

A Merry Christmas

A Happy New Year

The exit march of another year
Will very soon be played,
And for those we love and love us dear
Let's wish the year of 1920
Is one of plenty,
And the year for which we prayed.

BELLE BAKER.

CHRISTMAS GREETINGS

from

VALERIE BERGERE

and HER COMPANY

HERBERT WARREN
VIOLET BARNEY
IVAN CHRISTIE
EFFIE BORDINE
HARRY M. SMITH

IN **"THE MOTH"**

NOW ON TOUR **Direction JENIE JACOBS**

ANNA HELD, Jr.

AND

EMMET GILFOYLE

SEND

CHRISTMAS GREETINGS TO ALL

DIRECTION
MISS ROSALIE STEWART

1905 1919

THROUGH THICK AND THIN

THE ORIGINAL

Al Friend & Sam Downing

Booked Solid Until Their Return to England

SEPTEMBER 27th, 1920

1905 1919

Christmas Greetings

from

SANTOS AND HAYS

Merry Christmas

L. GAUTIER

Booked Solid

GUS HILL'S

Mammoth Enterprises

HARRY BULGER
in
THE FLIRTING PRINCESS

KEEPING UP WITH THE JONESES

GUS HILL'S MINSTRELS

SPIDER and THE FLY

BRINGING UP FATHER

PUCK & JUDGE

NOT TONIGHT JOSEPHINE

MUTT & JEFF

NOW, LISTEN MABEL

HONEY BOY MINSTRELS

WANTED AT ALL TIMES—TALENT FOR ABOVE ATTRACTIONS

Gus Hill, Columbia Theatre, New York

MERRY XMAS
To All My Friends
RUTH BUDD

Xmas Greetings to all our friends

GARDINER TRIO

In TAKE IT FROM ME

WANDA LYON
NEW YORK LONDON

Wee Kiss

FASHION'S LATEST CREATION

WEE KISS BUTTERFLY BEAUTY MARKS
AT LAST! AN ORIGINAL CHRISTMAS GIFT!

Literally a kiss of beauty, delicately perfumed, faultlessly formed of silk and velvet with sparkling iridescent bodies and wings. Assorted colors or black. Two sizes—Regular or Tiny Brilliants—1.00 per box.

Regular Size
Silk or Velvet
$1.00 per box

Tiny Brilliants
Velvet, $1.00 per Box

WEE KISS BEAUTY MARK CO., 612 State-Lake Bldg., CHICAGO

MERRY CHRISTMAS
AND
HAPPY NEW YEAR
FROM
PAT. ROONEY *and* MARION BENT

CHRISTMAS GREETINGS

FROM

WARREN R. JACKSON

Appearing in Pat Rooney's
Conception of Ye Olde Song Shop

Direction Irwin Rosen

Merry Christmas
and
A Happy New Year
La Mont Trio

Direction - - - Wm. Likens

LEW DOCKSTADER

Sends his Christmas greetings to all and takes this opportunity to thank his many friends for their telegrams of good wishes during his recent illness.

Direction Lewis & Gordon

Material written and copyrighted by Aaron Hoffman

A Very Happy Christmas
to You

Annette Kellermann

Merry Christmas
Happy New Year

Waterson, Berlin & Snyder Co.

STRAND THEATRE BLDG.

1571 Broadway, New York City

RAY MILLER'S
BLACK and WHITE MELODY BOYS

STOPPING THE SHOW AT EVERY PERFORMANCE WITH THE "ED. WYNN CARNIVAL" FIRST EDITION

WHAT THE CRITICS SAY

The Cleveland Plain Dealer, Dec. 2nd, 1919.

Ray Miller's Black and White Melody Boys have been retained intact with their Jazz instrumentata as one of the outstanding features.

The Post Express, Rochester, Dec. 12th, 1919.

Ray Miller's Black and White Melody Boys whose Jazz music stopped the performance because of numerous encores.

Atlantic City Press, Nov. 22nd, 1919.

Ray Miller's Black and White Melody Boys formed a Jazz Band that contributed a mighty good feature.

Syracuse Journal, Dec. 16th, 1919.

Ray Miller's Black and White Melody Boys STOPPED THE SHOW WITH ITS POPULARITY.

Rochester Times-Union, Dec. 12th, 1919.

Ray Miller's Black and White Melody Boys, a Jazz Band of more than usual merit, were obliged to play many encores and could have been heard again with pleasure.

WISHING

B. C. Whitney, Ed Wynn, Harry Bradley, Harry Fitzgerald and the Entire Ed Wynn Company and Our Many Friends

A MERRY CHRISTMAS and a HAPPY NEW YEAR

Under the Personal Direction of Jos. B. Franklin

AL. E.
CHRISTIE

President Christie Film Co.
Producing Christie Specials
and Christie Comedies

PEGGY SHANOR

The Magnetic Star of Feature Pictures

CHARLES RAY

MASTERS and KRAFT

HOLIDAY GREETINGS FROM

WILL. CRUTCHFIELD

CAPITOL THEATRE

See Ned Wayburn

MERRY CHRISTMAS

ROGER **IMHOF** HUGH **CONN** MARCELLE **COREENE**

A MERRY XMAS

AND

A HAPPY NEW YEAR

SOPHIE TUCKER

MERRY CHRISTMAS
and
HAPPY NEW YEAR

Frank Farnum
THE EMPEROR OF JAZZ

MERRY CHRISTMAS
and
HAPPY NEW YEAR

Beatrice Herford

BERT LEVEY CIRCUIT
VAUDEVILLE THEATRES
ALCAZAR THEATRE BUILDING SAN FRANCISCO

Christmas Greetings
from
BRYCE KENNEDY
Stage Director
MY LADY FRIENDS CO.

SEE PAGES 2018 - 2019

STASNY'S BIG ELECTRIC SIGN

First Song Publisher to Use Such a Medium for His Publicity and Advertising

THE A. J. Stasny Music Co., who have ever been in the forefront in giving their publications publicity and who have at various times inaugurated some very original plans for the exploitation of their works, some two months ago acquired the big electric sign atop the Times Square Hotel Building, Broadway and 43rd Street, sometimes described as "the heart of the world"—a spot where it is estimated over two million people pass daily. The sign is 91x49 feet and towers far above any other illumination in the vicinity. At the present time the A. J. Stasny Music Co., are advertising on the sign their song success *GIRL OF MINE, LULLABY LAND,* and *MY GAL.* Also in illuminated letters the passing throngs are charged to buy the records and to buy the music rolnls."

The spot is often described as the most dominating one in the Broadway district. It takes over 40,000 electric bulbs to illuminate the various letters and there are over twenty distinct colors in the lighting effects.

The words "SING STASNY SONGS" are over twelve feet high, the titles are six feet and the base letters four feet. The illumination is operated by an electric motor which flashes on the Stasny headline followed by the intermittent arrival of the titles themselves. The acquisition by the Stasny Company of this electric sign was evidently a good stroke of business. The firm is receiving much free publicity through their innovation. The total cost of the sign is estimated to be over $50,000 a year and this appropriation in addition to the usual Stasny campaigns running throughout the course of the year in the various national magazines, both weekly and monthly, makes their total expenditure in publicity well over a quarter of a million dollars.

The Stasny organization is constantly growing larger; they have representatives in most of the trade centers of the country; as well as having branch offices in the larger cities. They have a commodious professional studio in the Strand Theatre Building, New York, and they run a very large band and orchestra department.

Arrangements for national publicity for the coming year are now well under way by the Stasny organization. Their appropriation in this regard is to be greatly increased, and in addition to the regular campaign, as usual, through the magazines, much new and original material to be used by the trade for display purposes is being contracted for.

The professional department which during the past season has made rapid strides in putting over Stasny numbers with the vaudeville and concert stars, is to be enlarged and a well planned campaign in that department has already been arranged. Nothing is being left undone to make the Stasny imprints among the most popular of any issues. As it is the company's firm purpose to make the slogan SING STASNY SONGS, one of the best known not only as far as the music field is concerned, but to make it also take a dominating position in the advertising world.

Riesenfeld's Big Year

Hugo Riesenfeld, violinist, composer, conductor and playwright, celebrated this month his first anniversary as director of the Rialto and Rivoli theatres. At the same time the two theatres celebrate the end of their most successful year, financially and, what means more to the director, artistically.

On the financial side, the year's record is simple, attendance has increased. The people have trodden a path to the doors of both theatres and have learned that a seat is obtained more easily by coming early. As a result, instead of a rush for the evening show, there has been a steady attendance of practically full houses at all five performances of the day.

There have been no radical changes in the character of the performances at either the Rivoli or Rialto. The main efforts have been to improve and refine. The orchestras in both theatres have been enlarged until they number more than fifty players in each house.

More and more attention has been given to the selection of the motion pictures. Both the Rivoli and Rialto have stuck consistently to Director Riesenfeld's policy, to present only clean and wholesome pictures.

"The actors' strike did much for the motion picture houses," says Mr. Riesenfeld. "Thousands of persons who never had entered our doors came while the strike was on and have been coming ever since."

Believe in Value of Advertising

After building a meritorious act through mental study, physical practise and financial investment which resulted in quality vaudeville, Parish and Paru, in Ned Wayburn's Demi-Tasse Revue, have spent a lot of time and money in finding out how to create a demand for themselves in the show business. They were not confined to ourselves alone, our agent or a few managers among hundreds. They did not expect this agent to do all the selling, they helped him along by advertising. When an agent is submitting a list of acts, the advertised one will be chosen without questioning its merit and detailed data about the act. Advertising will make one's act, according to them, salable at all times.

. . .

Ryan and Orlob Score in Chicago

Caletta Ryan and Leta Orlob, playing their first Chicago vaudeville date of the season were accorded a reception that was overwhelming at the Palace Theater on Monday of last week. They were the hit of the bill at the conclusion of their turn, which is a well conceived piece of work. They were handed numerous bouquets of flowers and recalled for bow after bow, until one of the girls had to make a speech of thanks. It was a sincere little thing and her broken voice displayed her emotion.

JACK KENNEDY and COMPANY

Xmas Greetings

BOOKED SOLID

Greetings of the Season

The Irish American Actor Singer

LARRY REILLY & CO.

IN

"HERE'S TO ERIN"

Direction, CHAS. ALLEN **M. S. BENTHAM, Office**

THE DORANS RAY and FRANK

"Just a Boy and a Girl"

Extend their Christmas Greetings to all Friends

DIRECTION PETE MACK

SAM KITTY MARTHA and JOE

4 MORTONS

Send

CHRISTMAS GREETINGS

Direction Tom Fitzpatrick

Holiday Greetings

from

KRANZ and LA SALLE

Direction: ROSE and CURTIS

ELSIE WHITE

Creating

SONG IDEAS

Direction:
RALPH G. FARNUM
EDWARD S. KELLER OFFICES

Merry Christmas
AND
A Happy New Year

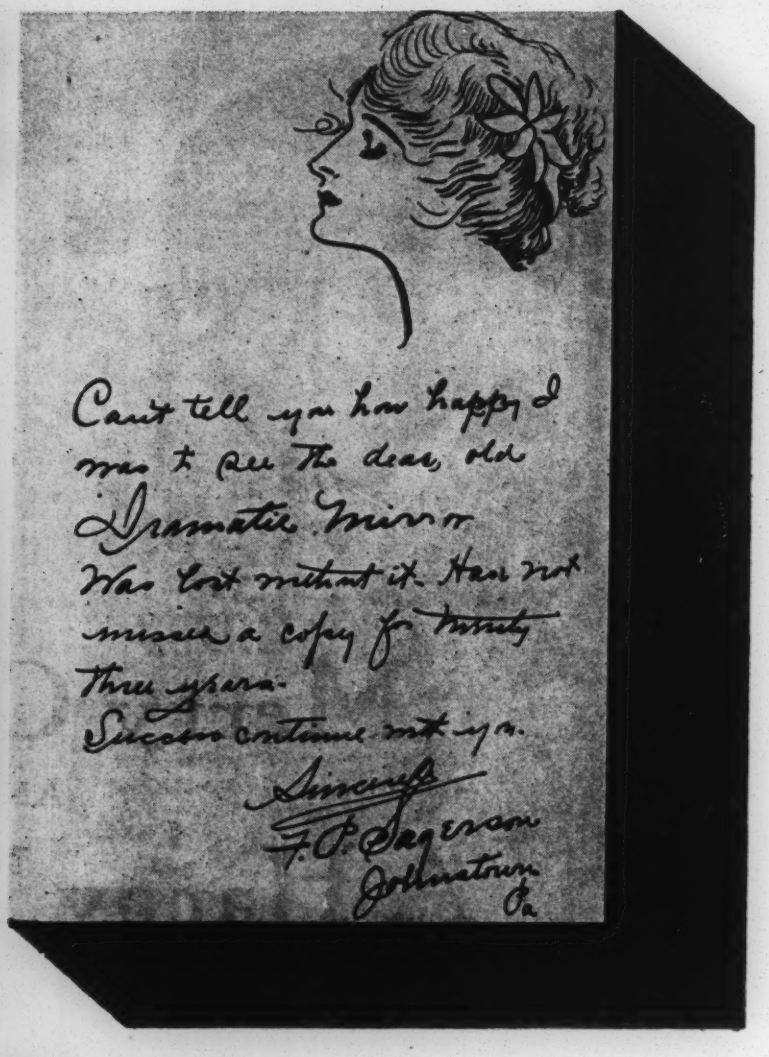
From

PATSIE DE FORREST

Featured with

"OH, WHAT A GIRL!"

EVA FALLON



A Merry Christmas

A Happy New Year

A Merry Xmas and Happy New Year to All

DICKINSON & DEAGON

Booked Solid. Management, Jennie Jacobs

COMING! NEW YEARS NUMBER

MME. PETROVA

Motion Picture Trade Directory

Can Do Three Things For You

ONE—Supply you with a complete list, giving name, address, seating capacity and whether or not drama and vaudeville are run in addition to pictures of every theatre in the country—and keep it up to date with monthly supplements.

TWO—Place your proposition before every one in any way connected with the Motion Picture Industry and keep it there for at least three months.

THREE—Send you daily reports, giving names and addresses of those in the market for your goods.

Published by

THE PUBLISHERS OF DRAMATIC MIRROR

Capitol Theatre Bldg.

1639 Broadway New York

Osterman's Philosophy

"There is very little difference, as far as personal satisfaction is concerned, between having a reputation of being careless with money and that of being close-fisted," according to Jack Osterman's way of thinking.

"My mother, Kathryn Osterman, once had a man playing lead with her in vaudeville who came to her one day just before the season closed and asked for a loan of $50.00. He was then in debt to her to the extent of $100.00, a fact of which she reminded him.

"'I know,' he said, 'but I will pay it back just as soon as I get to New York.' She let him have the $50.00, and the next day he was broke again and when Saturday night came she even had to pay his way home. He assured her on the average of once a week that he would 'make good' the following Saturday. He secured a position in Philadelphia which paid him well, but he apparently forgot all about the debt. Then she gave the note to my father and asked him to see if he could collect the amount.

"Well, the matter ran along for another month, when one evening dad came home with a funny smile on his face. 'I guess you better drop the matter of So and So's account,' he said. 'I don't think you can collect that one-fifty.'

"'Never,' cried mother. 'I mean to get that money before I am through with him.' 'Very well, then,' he said, handing her the note, 'but I'm afraid you will have to go to —— for it. So and So died yesterday afternoon at 5 o'clock.'"

• • •

Duncan and Johnson Busy at Vitagraph Studio

William Duncan is to continue as a director and star for the Vitagraph Company, as President Albert E. Smith, who has been at the Coast for the past several weeks, has made a new contract with Mr. Duncan, which will be effective for the next year or more. No details concerning the new contract have been made public by Mr. Duncan or Mr. Smith, but it is understood that by the terms of this, Duncan will produce both serials and feature subjects. It is also hinted that the contract places Duncan in the position of the highest salaried serial producer of today.

For the past four weeks it has been expected that Mr. Duncan would work in a five or six reel dramatic subject, but now plans made known reveal the fact that he is to continue for the present in making a serial.

Edith Johnson, who has been the leading woman in the past two Duncan serials, is to continue in that capacity, and it is the intention of President Smith to surround Mr. Duncan and Miss Johnson with the best possible talent obtainable.

The title selected for the first vehicle is "Love and Honor" and the story and scenario is the joint work of President Albert E. Smith and Cyrus Townsend Brady.

• • •

Walter W. Irwin Resigns

Walter W. Irwin, vice-president of the Famous Players-Lasky Corporation, has resigned. Mr. Irwin has long been identified with the film industry in prominent positions. He was at one time associated with Vitagraph in an executive capacity.

NEW COMPANY TELLS OF PROGRESS

Motion Picture Producing Co. Six Months Old

The Motion Picture Producing Company of America will celebrate the conclusion of the first six months of its incorporation on January 2nd.

The company's studio at Dongan Hills, Staten Island, is engaged in the making of King Cole Comedies, the series of two reel pictures in which Sammy Burns appears as a star. The studio was thoroughly re-equipped.

Roy McCardell was engaged to prepare scenario material. The first comedy is now practically completed and work on the second and third will be gotten under way in the near future. It is the plan of the company to complete three pictures before presenting any of them to distributors and exhibitors.

The first half year of the company's existence has also witnessed the perfection of the new Stereospeed camera, Earle Emlay's invention, which can take a maximum of 384 pictures a second. Negotiations for its releases in the entertainment field are now under way, but its principal activities will be confined to scientific work. Several large corporations have already made bids for its services on a weekly rental basis.

A working title of "A Cowardly Hero" has been selected for the first of the King Cole Comedies. It has been directed by Mr. Burns. Those who appear in it besides Burns are Marion Warner, who was brought from the Coast to appear in the series; Lillian Beck, Pierre Colosse, Bob Maximillian, Virginia Martin, Adele Arnold and others. Joe Basil is assistant director.

The company also reports progress on its new luminous motion picture screen which it expects to present to the trade early in the year.

Walter L. Johnson, formerly with Triangle, is president of the new company. Earle H. Hopkins, secretary and treasurer, is also acting as head of the production department.

• • •

New Industrial Film Policy

According to an announcement from Universal, exhibitors will receive a fixed sum for the exhibition of each Universal industrial and educational picture, formerly issued to them free of charge. Word also comes from

The pictures will no longer be mere "fill-ins," inserted without regard to their merit. A contract between the Motion Picture Exhibitors of America, Alfred S. Black, president, and Harry Levey, general manager of the Industrial and Educational Department of the Universal, resulted in the change of policy.

• • •

Mack Sennett's Latest

Mack Sennett's latest comedy production, scheduled for release Dec. 21, deals with a timely subject, and gives the exhibitors an opportunity for special exploitation. The picture deals with prohibition. The subject is 2,000 feet in length. Charlie Murray, the proprietor of a hotel and a blind-pig at the same time, plays the lead.

Loew Circuit of Theatres

A Massive, Closely Knit, Compact and Ever Growing Combination Stretching Across the Continent, from the Atlantic to the Pacific, in Which Fair Dealing, Courtesy, and the Spirit of Kindness and Success Are the Outstanding Features

With Unlimited Capital for Purchase, Rental and Building of New Theatres.

Constantly adding to its Ever Growing String of Playhouses All Over the Country.

GENERAL HEADQUARTERS

1493 BROADWAY **NEW YORK CITY**

LAUREL LEE, the Chummy Chatterer
PALACE THEATRE, Chicago, Xmas Week, sends Holiday Greetings to All.

DIRECTION EDWARD S. KELLER

Merry Christmas
and a Happy New Year

BURTON KING

Vice President and Director General

WISTARIA PRODUCTIONS, INC.

Holiday Greetings
Vincent Coleman

GUY EMPEY

busily at work on his next production "OIL,"

Extends

Christmas Greetings

to his

Screen Friends

FLORENCE EVELYN MARTIN TO PLAY CHIEF ROLE IN "OIL"

Her Dramatic Experience Enables Her to Portray Difficult Parts in New Empey Picture

The announcement that Florence Evelyn Martin will again play the leading feminine role in "Oil," the new Guy Empey production, carries with it the promise of a sincere performance to the host of theater patrons who saw and admired the splendid interpretation of *Lucy* by Miss Martin in "The Undercurrent," the Empey Special now being shown all over the country. Miss Martin's work on the screen is the outgrowth of a rich dramatic experience, and it carried with it a world of conviction and a freedom from camera consciousness—that curse of screen acting—which are a joy and a delight to the beholder.

Suited to the Part

In "Oil" Florence Martin is said to have a part which, if built to her order, could scarcely suit her better. She portrays a breezy American girl of that independent type which gets out and supports herself without holding any grudge at fate for making it necessary for her to do so. For the greater part of the piece she is care-free, and archly occupied with plans for a happy future. When trouble comes, and seems to engulf the man she loves and his associates, she resolutely faces realities, and by dogged persistence and clever management contributes largely to the final success of the scheme which spells happiness for them all. It is a part of a nature akin to that of *Peg* in "Peg o' My Heart," which role Miss Martin portrayed for two years with a success that won her friends all over the United States, and stamped her at once as an actress of fineness and true ability. Just as the stage role of *Peg* gave the young actress opportunity for the sketching of a light and happy character such as she loves, so does the role of *Dorothy* in "Oil," provide her with a far happier and more effusive personality for the screen than did her last part, that of the wife of the mill worker in "The Undercurrent." Work on "Oil" has been underway for a week at the Paragon Studio in Fort Lee, and Miss Martin, under the capable handling of Director Wilfrid North, has been busy "on the set."

Sincere Method

In this matter of acting on the studio stage Miss Martin has a method which is characteristic of the sincerity of her art. She is as totally unconscious of the presence of the camera and the surrounding banks of lights and "spots" as the requirements of screen work will permit. While it is, from a technical standpoint, impossible for any artist to ignore the all-seeing lens through which her work is being translated for the screen, nevertheless this little star ignores the camera to such an extent that one watching her performance as it is recorded on the silver-sheet is forcibly struck with the entire absence of any indication that her actions were being performed in the presence of a mechanical recorder.

Florence Martin is far removed from the pretty, baby-faced type that has become, for some unknown reason, associated with the name of photoplay actress. She is a young woman of rare charm, very sure poise, with a quick intelligence, a well-developed critical faculty, an emotional power of wide range that is entirely within her command at all times, and a sense of humor that saves her from both conceit and temperamental caprice.

More and more producers are realizing that the woman who has common sense rather than the changeable mood, is the woman who can make the best pictures. Camera work requires infinite patience; it is exacting in its ritual as surrounds detail; self-possession that is combined with naturalness is a far more valuable asset even than picturesque charm.

Spiritual Gift

Miss Martin exemplifies in her person these qualities that make it possible for her to essay the part of a large number of different kinds of character. She has heart-force, the gift to win liking, and a pleasing adaptability which makes her an essential part of any scene. She knows how to "fit herself in" one might say. It is not her appearance, not her beauty of face, her grace of figure, nor her costume that attracts audiences to her; it is something deeper, a spiritual gift that links her with those before whom she is acting.

A great artist is like a chameleon; he or she changes character with each new set of surroundings. Florence Evelyn Martin was an ideal *Peg* in "Peg o' My Heart;" because she was an artist she did that character in a way that was eminently convincing and lovable; but the same earnestness that she put into the building up of the part of *Peg* she has put into every other part she has ever attempted to portray.

. . .

Earle Emlay's New Camera A Speed Marvel

Motion pictures taken at the rate of 50,000 a second, as a report from France last week chronicled, is by no means a new triumph in cinematography according to Earle Emlay, inventor of the new Stereospeed motion picture camera, and perhaps America's greatest authority on high-speed photography. In fact, says Mr. Emlay, American laboratories long ago photographed objects under the same circumstances mentioned in the French cable, and, if not at so great a speed, could easily have duplicated and surpassed it. Several laboratories are right now equipped to be able to reach a speed of 100,000 photographs a second, he adds.

In discussing the French experiment, Mr. Emlay said: "While the report that French scientists have perfected a mechanism possible of making 50,000 photographs a second might center a new record along these lines, the method used is based upon an old theory; that of exposing a continuous strip of highly-sensitized negative by means of intermittent light sparks which are set in a totally dark room. Experiments of this kind have been successfully carried out in many of our own colleges here in United States."

COMPARATIVE SALES OF THEATRICAL WEEKLIE

THESE STATEMENTS CAN BE PROVED TO ANY ADVERTISER CALLING AT OUR OFFICE

We Only Ask That the Same Proof Be Given by Other Papers

PAID SUBSCRIBERS

Returns From a Countrywide Canvass of 1,000 of the Largest Theaters

THEATERS PLAYING DRAMATIC PRODUCTIONS:
MIRROR, 101—ALL OTHER PAPERS, 26

THEATERS PLAYING VAUDEVILLE:
MIRROR, 37—ALL OTHER PAPERS, 21

THEATERS PLAYING PICTURES:
MIRROR, 73—ALL OTHER PAPERS, 19

NEWSSTAND SALES

CHICAGO: 90% of Mirrors Sold Before Variety Was Distributed

THESE DEALERS HANDLE MIRROR EXCLUSIVELY

LOS ANGELES: Egbert Bros. Take 250 Copies Weekly
WASHINGTON: Powers News Co. Take 100 Copies Weekly
CLEVELAND: Solomon News Co. Take 100 Copies Weekly
DETROIT: Solomon News Co. Take 100 Copies Weekly
PITTSBURG: Peet Magazine Agency Take 100 Copies Weekly
BOSTON: Samuel Saxe Takes 125 Copies Weekly
ALBANY: Van Slyke Takes 50 Copies Weekly

NO RETURNS ON NEWS CO. SALES

NEW YORK: Mirror Leads in Sales on 21% of Stands Canvassed, Variety on 79%—Others on None

FIGHT TUBERCULOSIS!

Red Cross Christmas Seal Campaign

SEAL THE FATE OF
THE WHITE PLAGUE
WITH A
CHRISTMAS
SEAL

EDWARD JOSE

Whose First Jose Production for Film Specials, Inc. Was "Mothers of Men."

EMERSON-LOOS
PRODUCTIONS

John Emerson

Anita Loos

For Constance Talmadge

"A Temperamental Wife"
"A Virtuous Vamp"
"In Search of a Sinner" (*In Preparation*)

For Norma Talmadge

"The Social Secretary"

For Paramount-Artcraft

"Come On In"
"Oh You Women"

For Douglas Fairbanks

"The Americano"
"His Picture in the Papers"
"Wild and Woolly"
"In Again, Out Again"
"Down to Earth"
"Reaching for the Moon"

Address:
103 EAST 75th STREET
NEW YORK CITY

ANITA STEWART
HEAD OF HER OWN PRODUCTIONS

Best Christmas Wishes

From

HELEN HOLMES

STARRING

IN

SUPER-SERIALS

WILL ROGERS

Star of Goldwyn Pictures

MABEL McQUADE *The Popular Screen Actress Recently Seen In Support Of Virginia Pearson In "Impossible Catherine"*

SYLVIA BREAMER

Star of J. Stuart Blackton Productions

CONSTANCE BINNEY

Now Starring In Pictures For Realart.
Her Latest Picture Being "Erstwhile Susan"

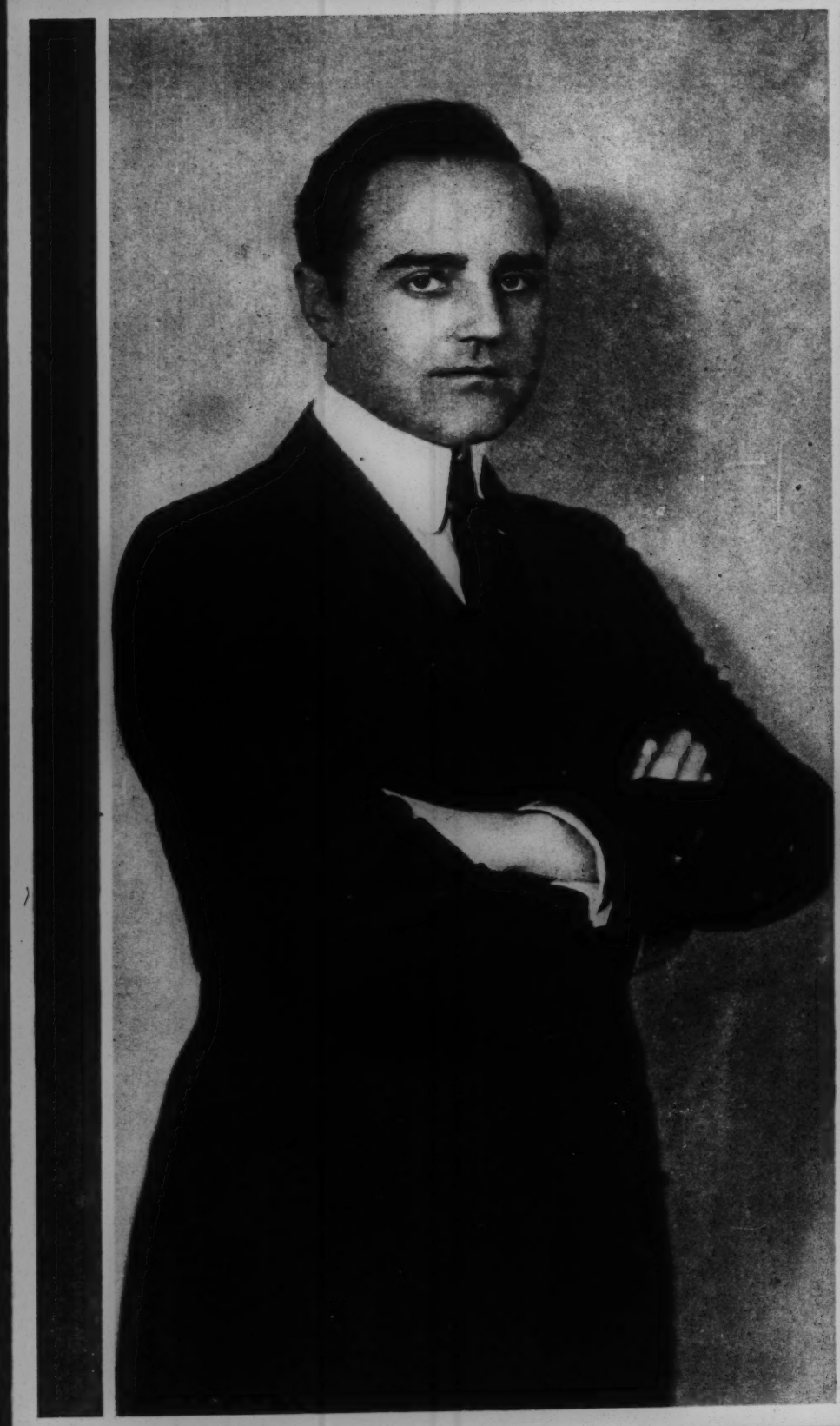
MARGARITA FISHER

Appearing In American Film Co.'s Productions, One Of The Best Liked Features On The Pathe Program

TSURU AOKI

Now Being Featured With Much Success In Universal Productions

JUNE ELVIDGE



E. K. LINCOLN

LEW CODY

Of Lew Cody Productions, Featured On The Robertson-Cole Program

CHRISTMAS DRAMATIC MIRROR

MARY MILES MINTER — *Who Recently Made A Big Hit In Realart's Screen Version Of "Anne Of Green Gables"*

DOROTHY PHILLIPS *Star In "The Gorgeous Canary," Written and Now Being Produced by Her Husband, Allan Holubar*

ETHEL CLAYTON

One Of The Best Liked On Paramount's Long List Of Well Known Stars

H. B. WARNER

Now Appearing Exclusively In Robertson-Cole Productions

FLORENCE DESHON

Featured In Pictures Produced By The Goldwyn Pictures Corporation

GLADYS LESLIE

The Always Popular Star Of Pictures
Produced By The Vitagraph Company

GLADDEN JAMES

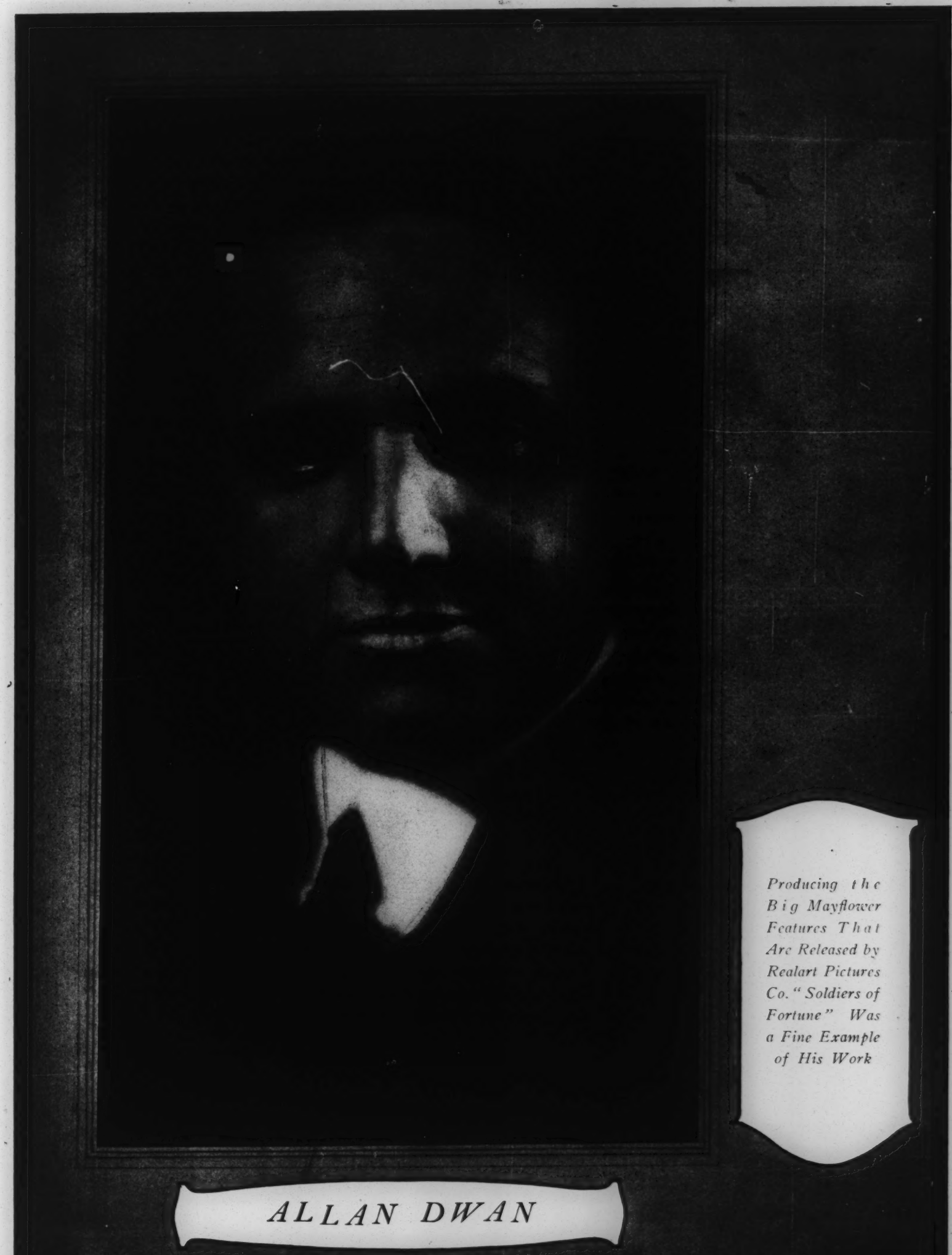
Well Remembered For His Brilliant Performance In "The Heart of Wetona" and "The Third Degree," Now Appearing In "Who's Your Brother" With Edith Taliaferro.

MOTION PICTURES

(C) Campbell

HUGO RIESENFELD

Managing Director Rialto and Rivoli Theatres, New York



Producing the Big Mayflower Features That Are Released by Realart Pictures Co. "Soldiers of Fortune" Was a Fine Example of His Work

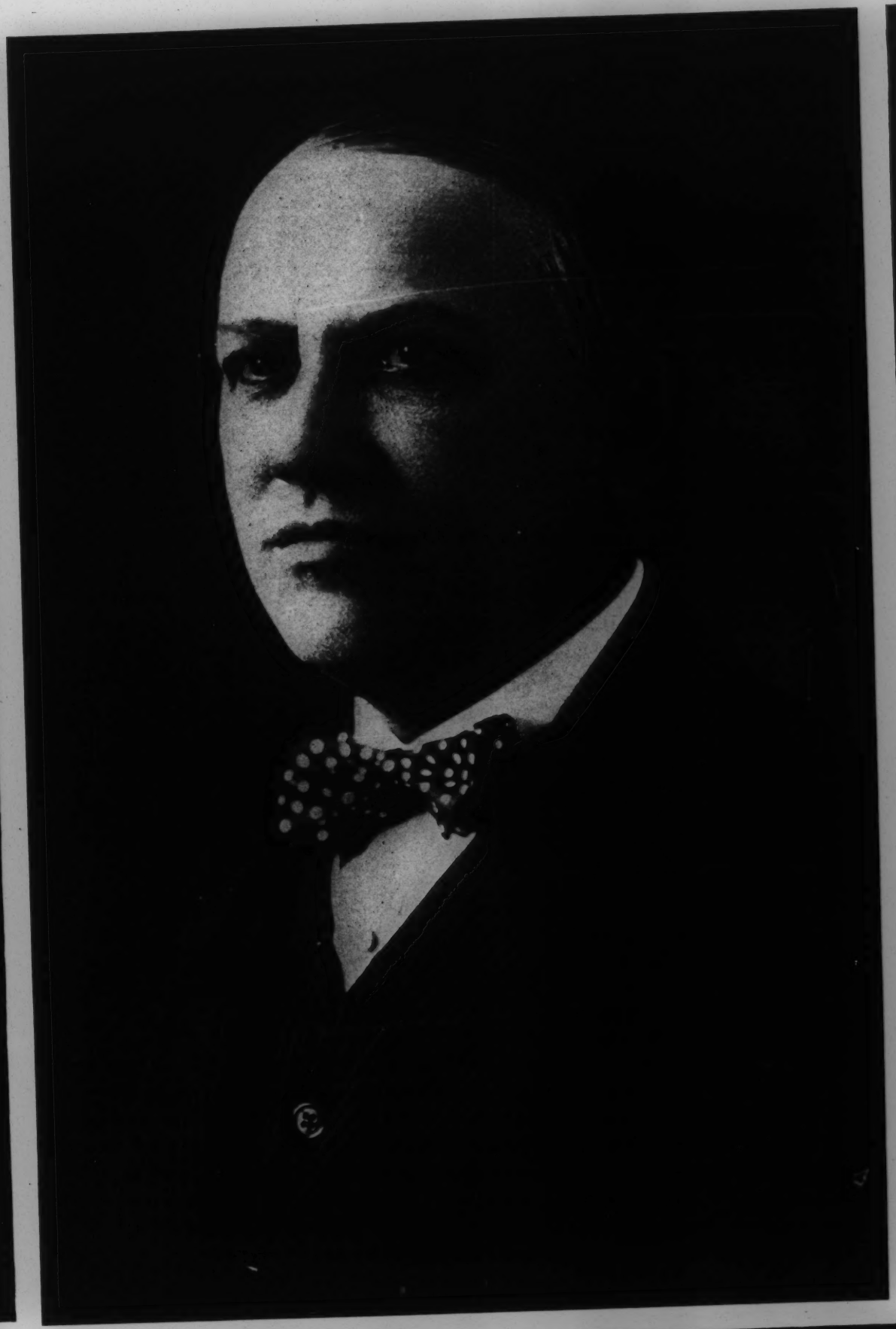
ALLAN DWAN

WILLIAM DUNCAN

CHRISTMAS DRAMATIC MIRROR

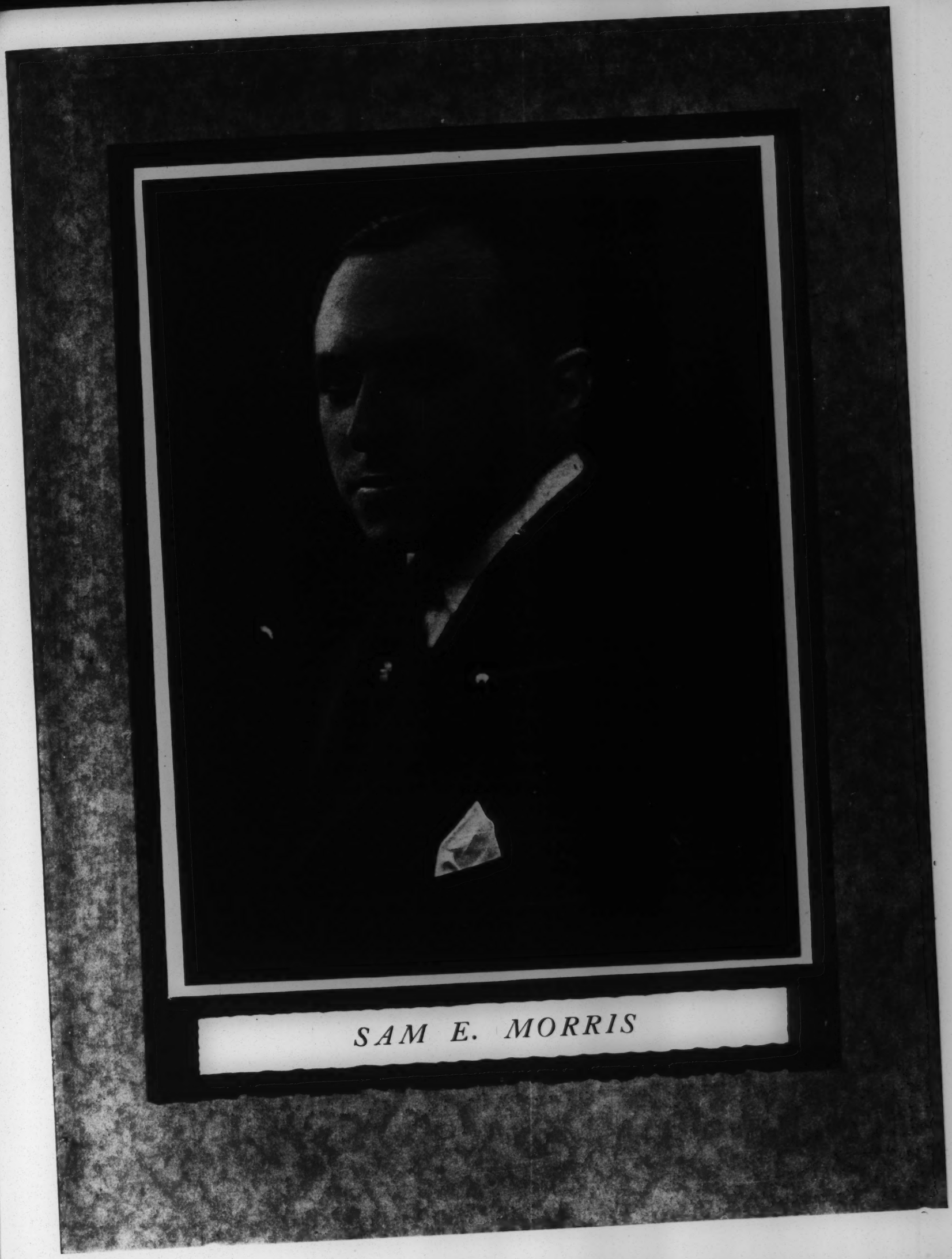
EDITH JOHNSON

R. R. NEHLS



CARL LAEMMLE

NATHAN H. FRIEND



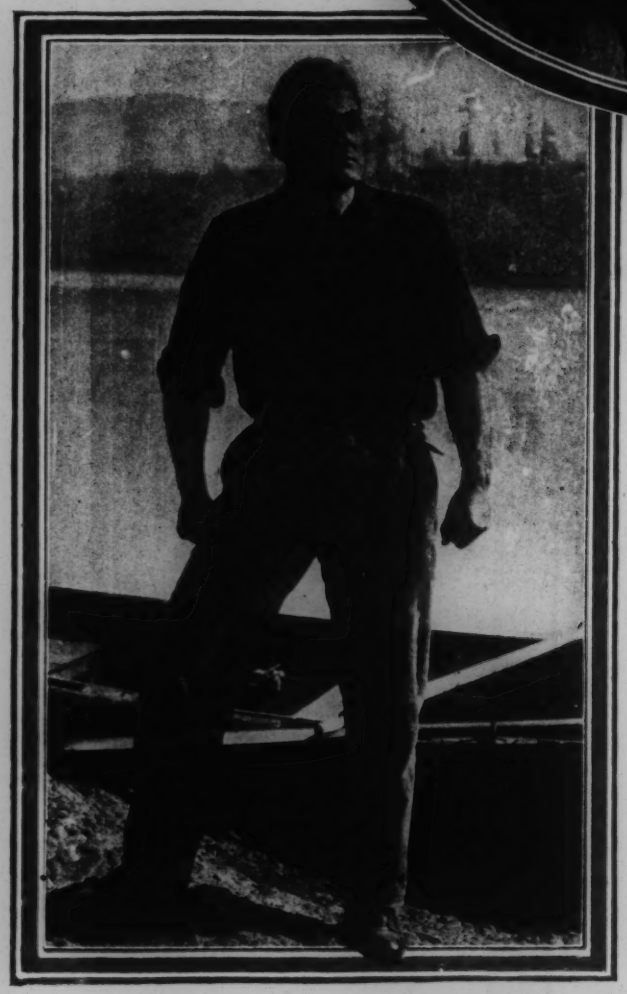
SAM E. MORRIS

WINFIELD R. SHEEHAN *General Manager of Fox Film Corporation Whose Activities in Behalf of Fox Entertainments Reach 'Round the World*

WILLIAM FOX *President of Fox Film Corporation Who Secured Royal Recognition from the Prince of Wales for His Academy of Music and His Motion Pictures*

QUITE A QUARTETTE

He told the story to the lad and lass from the land beyond the mountains. The lad being Jack Pickford in "The Little Shepherd of Kingdom Come" (Goldwyn)



One of the important characters, and a mad one, in the Goldwyn production of Rex Beach's "The Silver Horde."

Some of the duds Tom Moore wears in "Duds" (Goldwyn) is a seaman's suit. He seems to be daring somebody to say they don't like it

In "The Blooming Angel," (Goldwyn) Madge Kennedy hears her friend's lesson in private as to the best method of making speeches in public

WITHOUT FEAR OR FAVOR — By an Old Exhibitor

A Few Facts Concerning the Theater Trust Ogre—The Star Who Wants All the Scenes—The Costume Story Bugaboo—Concerning Scenario Writers in England

All filmdom is greatly excited over the report that *the theater trust ogre* is preparing to swallow all the *poor little exhibitors* in one hungry gulp. *The financial interests* seem eager to control the moving picture theaters, but whether they are able to do so remains to be seen. But it looks like a long chance. Remember the awful fight *Percy Williams* gave *Klaw and Erlanger* when they tried to enter the vaudeville field, and how *Mrs. Fiske* and *J. K. Hackett* fought the trust, and all this in spite of the fact that it is a darn sight harder sending a lot of actors all over the country than carting several reels of celluloid.

A real big picture exhibited in a tent, a la the circus, or in a barn, would outdraw a bad picture with a fifty-piece orchestra. If the theater combine could corral all the brains in the country they might get away with it, but if they tried to do that it would be attempting a hopeless task.

If, as rumored, the big theater combine intends to take only good pictures and turn down the bad ones, irrespective of who submits them, there will be

A Silver Lining to the Cloud

for the director who boasts that he "sticks the story in his pocket and forgets it" will be up against it for his sins of omission and commission will not be pardoned so readily if the play is almost a total loss, and he will be told gently but firmly that before he starts on a production he must be sure that the story is there, and after a few losses on carelessly made plays the officials of the company will be sure that the story is right before the play is started, so that the production will be good enough to show a profit on their investment.

Then we have the star who wants to be in 99 per cent. of the scenes, regardless of whether the story calls for her presence or not. Apropos of this, the Old Exhibitor recalls an interesting story. A certain feminine star sent for a well-known writer to prepare the continuity for her next story. The writer knew that the star was long on looks and short on ability, so he prepared the script in such a manner that it afforded good scenes for members of the company who could act, but brought the star out in a very effective manner. Was the star pleased? She was *not!*

"I am only in seventy per cent. of the scenes," she complained, plaintively.

The writer needed the money. So he changed the story, let the star romp all over practically every scene in the play, with the result—a very slow, uninteresting production.

The star will be educated to realize that the public is interested first in entertainment, then in her charming self. Of course, this wonderful state of affairs will only come about if the theaters buy on merit alone.

Producers Are to Blame

when they place entirely inexperienced people in important parts because they chance to be relatives or friends. An interesting case concerned a certain director who had his play spoiled for him because *the powers-that-be* decreed that a society lady with screen ambitions should play a certain important role. Of course, she couldn't act, but she wore beautiful clothes, and last—but most important of all she was a friend of *Mrs. Producer,* and could help her in a social way.

So a perfectly good play was spoiled to aid *Mrs. Producer's social aspirations.* Luckily the play was on a "program," so it got by, otherwise, "Good-night."

Two Other Interested Parties

are the unprogressive staff-writer, who thinks that anything will get by, and the truthful (?) publicity man who tells every one that a poor feature is a knockout? How about them? What will be their alibis when the millennium of good pictures comes?

From Present Indications

it looks as though the theaters, whether in the Wall Street group, or independent, are going to be strictly "from Missouri," and it will be next to impossible to "show them" with an inferior picture.

But an absolute monopoly of the picture theaters? It can't be done!

The National Board of Review has brought up the subject of

The Costume Story Bugaboo

saying that motion picture producers seem to be afraid to make plays dealing with a by-gone age. Which seems to be the truth, but the producers are not entirely to blame, for exhibitors throw up their hands in holy horror when anything but a modern film is suggested to them. Yet in the days of the short reelers all the companies covered American history most thoroughly.

We had the "Declaration of Independence," "Paul Revere's Ride," "The Courtship of Miles Standish," "Washington Crossing the Delaware," and innumerable other plays dealing with American history, and they were all done in one reel. No padding! The European celebrities were not neglected. Richelieu, Napoleon, Cromwell and other historical characters stalked upon the screen.

Speaking of Napoleon recalls an amusing incident in which a now successful director figures. He was playing Napoleon in a sort reel subject, and entered in a scene to place the French flag upon the body of a dead soldier. "Napoleon," being a very conscientious actor, started to object to the flag, and was told curtly that no suggestions were desired from him. So he kept quiet. About a week later he was summoned in hot haste to return to the studio for a retake. The people in the studio had just discovered that the flag which Napoleon deposited with such loving care upon his dead soldier was "German!"

In the pioneer days of filmdom producers did not fear to produce costume plays, but this may have been because one play did not constitute an evening's entertainment—if the audience got a costume piece, they usually also saw a cowboy thriller, a society melodrama, a comedy, and another play or two for good measure, which is considerable variety when compared with the feature, scenic, news topical and comedy of the present day.

Perhaps if the costume plays were done in one or two reels and presented in conjunction with the features they might appeal more to the exhibitors, but at the present time, costume themes, even in short footage, are taboo to the men who own the theaters.

Our English Cousins

seem to feel that their film producers are treating scenario writers with scant courtesy, judging from what our friend the Kinematograph Weekly of London has to say. In view of what the Old Exhibitor has said upon many occasions, a brief extract from the Kinematograph may be of interest:

"At a time when the entire progress of the kinema entertainment waits upon the advent of the good scenario writer, and plenty of him, we find quite a number of more or less skilled craftsmen writing to the leading trade journal to complain that their work receives discourteous treatment or no treatment at all. It behooves the heads on the manufacturing side to look into this complaint at once and set their house in order. The industry cannot afford that kind of slackness. From this point of view it may be said that there is little or no difference between the film producing company and the popular magazine, and the day has long since gone by when the editor of the popular magazine could afford to treat his contributors scurvily. He no longer waits for contributors. He goes after them. We ourselves have had our first timid manuscripts rejected in circumstances that made the rejection a pleasure. The British film manufacturer, if he has an ounce of gumption in him, will promptly take the hint. A long procession of film rights, which might well have been kept in this country, streams across the Atlantic, and the scenario writers are going with it. Does the British manufacturer want to encourage the British scenario writer or does he not? We know exactly what we are writing about and we tell the British manufacturer that the sooner he puts his scenario department in order, the better it will be for the future of British films."

Judging from the foregoing, scenario conditions seem to be worse in England than in this country, although the United States is not yet a paradise for the ambitious film author. But the shrewd Famous Players' officials made another clever move when they sent *Eve Unsell* across the pond to head the British scenario department. In addition to having been with Famous Players since its organization, Eve is an exceeding clever young writer, who has been responsible for some of the biggest successes on the screen, doing the scenario of "The Eternal City" at a time when a picture of that magnitude was a rarity. She has free-lanced with excellent results, and can sympathize with the struggling young writer, and *has* done so in many cases, as the Old Exhibitor knows well. She is also a member of the Authors' League of America, that valiant organization which is doing its utmost to improve conditions for writers in the magazine, screen and theatrical fields.

I would venture a prediction that the caustic criticisms which the Kinematograph levels at the British scenario departments have not been directed at Miss Unsell and her associates. It will be noticed that nothing is said concerning the British branch of Famous Players. Evidently Eve Unsell has introduced her ideas of fair play to the British writers.

It is evident that

Elsie Janis Has Put It Over

both on the stage and on the screen. Certainly the title of her screen feature, "A Regular Girl," describes the plucky young person who turned her back upon America and a fortune in theatrical and motion picture contracts to entertain the boys "over there." The claim has often been made that many entertainers really were not the losers by going to France because otherwise they might not have been employed, but this charge cannot be made against Elsie Janis, for she certainly lost money by her patriotic step. Why, if they had paid her Pershing's salary she would still have been a heavy loser. The men in France knew all this. They're scattered all over the broad U. S. A., and you can bet your boots they will turn out to root for Elsie, and they'll make the whole darn family come along, too.

More power to her!

The Film Business Has Its Dempseys

Yes, it has, and its Carpentiers, too! Didn't *Harry Reichenbach* and *David Selznick* spar two spirited rounds in the Astor Grill! Just when Jack Dempsey and Carpentier thought they had the limelight to themselves. Why doesn't some enterprising promoter sign up "Young Reichenbach" and "Battling Selznick" for a limited round bout. It would draw well from film circles? The picture rights ought to be worth something.

5 YEARS AGO TODAY

Edwin Thanhouser Looking for Studio Site to Resume Production.

"Officer 666," First Kleine American Made Feature Released.

George W. Lederer State Filmotions Co. First Release is "The Fight."

Missouri Talks of Establishing State Censorship Board.

10 YEARS AGO TODAY

Edison Presented with Silver Vase by Licensed Manufacturers at Dinner at Plaza.

Vitagraph Releases Elaborate Production of "Midsummer Night's Dream."

Patents Company Plans Regulation of Exchanges to Prevent Unsystematic Distribution.

Latham, Aviator, Takes Motion Pictures From Flying Plane.

AID OF SCREEN AGAIN ENLISTED

Government Seeks Help of Industry in Campaign of Americanization—Big Meeting Held in Washington

THE aid of the screen toward patriotic ends has again been enlisted by the Government, when following an invitation by Secretary of the Interior Franklin K. Lane to a conference with him, addressed to leading executives of the motion picture industry, initial impetus was given to a country-wide screen campaign to combat ultra-radical tendencies.

The meeting called by Secretary Lane was held in Washington, Dec. 17, and attended by a delegation headed by William A. Brady, President of the National Association of the Motion Picture Industry. In addition to Mr. Brady there were present the following representatives of the motion picture industry: John C. Flinn, Gabriel L. Hess, William E. Atkinson, Lewis J. Selznick, C. C. Pettijohn, William Wright, P. A. Powers, Oscar A. Price, Harry N. Crandall, Col. Barry Buckley, Frederick H. Elliott and William T. Blaine.

Speaking to this committee Secretary Lane said: "It is believed that the time has now come when the leading motion picture producing companies can be interested in the Americanization movement."

The meeting with Secretary Lane was held at ten o'clock and at 12.45 the visiting delegation had luncheon in the Cosmos Club at which were present Vice-President Thomas R. Marshall, Hon. Wm. S. Kenyon, U. S. Senator from Iowa and Chairman of the Senate Educational Committee, and Dr. Simeon B. Fess, representative from Ohio, Chairman of the House Educational Committee.

In the evening of the same day a resolution embodying the spirit of the conferences held during the day was adopted by the Committees on Education of the Senate and House of Representatives assembled in joint session. The resolution framed by Chairman Fess of the House Committee read as follows:

"Be it resolved, That it is the sense of a joint committee on education of the Senate and House that the motion picture industry of the United States be requested to do all that is within its power to upbuild and strengthen the spirit of Americanism within our people."

The meeting of the Joint Committee began at nine o'clock in the evening in the room of the Senate Committee on Finance and was addressed by Secretary Lane, Mr. Brady and others in behalf of the plan worked out during the day. Before adjourning, the Committee entrusted the task of carrying out the spirit of its resolution by some concrete action. Secretary Lane appointed the following committee with himself as Chairman to undertake the educational campaign decided upon: Adolph Zukor representing the motion picture producers; Lewis J. Selznick for the distributors; Harry Crandall of Washington, exhibitors; Major Raymond W. Pullman, Superintendent of Police in the District of Columbia, municipalities; and William A. Brady, ex-officio, as President of the National Association.

The National Board of Review telegraphed Secretary Lane suggesting the use of many pictures dealing with American life and patriotic motives.

Besieged with Offers

Eva Balfour, noted New Zealand-British beauty, celebrated cinema star and Shakesperian actress, arrived in New York last week. It is said representatives of nearly every big moving picture production firm in the country are anxious to obtain Miss Balfour's name to a contract, as it means that she will be presented in American-made pictures for the British trade alone. Great Britain is demanding more American pictures daily.

• • •

Signs Kaufman

Lewis J. Selznick has arranged to put Herbert Kaufman's weekly page in screen form; to be issued weekly as a one-reel feature in the Selznick program. Kaufman's weekly page will not appear in the big Sunday newspapers next year. It will be published only under Selznick's direction in the motion picture theaters of the United States.

• • •

Tom Bret Active

Tom Bret, who wrote the titles for many of Mr. and Mrs. Sidney Drew's comedies and has titled more than one hundred pictures during the past year, is now writing the sub-titles for Gerald F. Bacon's production, "Blind Love." The production will be distributed on the state-rights market by Nathan Hirsh of Aywon Film Corporation.

Laemmle Leaves for Coast

Carl Laemmle is on his way to California to spend Christmas and New Year's in Universal City. He will be gone for several weeks, during which he will give his personal attention to production on the coast.

• • •

"Rio Grande" Nearly Ready

Edwin Carewe, who is directing Augustus Thomas' "Rio Grande" on the Mexican border, expects to have the film completed Jan. 10. Prominent in the cast are Rosemary Theby, Allan Sears, Arthur Carew, Adele Farrington, and Hector V. Sarnow.

• • •

Melford Signed

George H. Melford has signed a long term contract with Famous Players-Lasky to produce special pictures. The first of these is "The Sea Wolf," adapted from Jack London's novel.

• • •

Get "Polly With a Past"

"Polly With a Past" is to be put into motion pictures by the Metro Film Company. It is said that the sum of $75,000 was paid to the authors of the play, Guy Bolton and George Middleton, for the motion picture rights.

Spokane Offers Big Opportunities to Film Producers.
Edmond Lysle Establishes Criterion Pictures Corp.
Four Minute Men to Use Film Houses in Anti-Red Campaign.
Hopp Hadley to Present His "Movical Comedy" Soon.
Interchurch World Movement Now Has Division of Films.

NEW SCREEN TRIED

Invention Is Said to Eliminate Bad Projection

A group of about 100 scientists, motion picture experts and newspaper men attended a private exhibition at the Rivoli Theater, Dec. 18, of a concave screen which is said to eliminate the eye-strain and the distortion of the flat screen, especially for those that sit near the picture or at the extreme sides of the theater auditorium. The projection was under the personal supervision of the inventor, Professor J. Louis Pech, head of the Department of Medicine at the University of Montpelier, France, and a physicist of note.

• • •

Film Whittier Poem

The latest release of Prizma Natural Color Pictures is "Memories." It is a picturization of John Greenleaf Whittier's famous poem. This marks the first departure of the Prizma Company from the line of scenes so far released by this company. "Memories" was directed by William P. Crosbinell who took many of the scenes on the spot where Whittier wrote his poem. It is being distributed by the Republic Distributing Corporation through its twenty-two branch exchanges.

• • •

Dorothy Dalton Signed

Dorothy Dalton, for a long time one of the leading Thomas H. Ince stars, has severed her connections with that producer and has signed a long-term contract with the Famous Players-Lasky Corporation, to be starred exclusively in Paramount-Artcraft pictures. Miss Dalton's first vehicle will be Sir James M. Barrie's "Half An Hour."

• • •

Serial in Demand

"$1,000,000 Reward," the Grossman serial production in which Lillian Walker is starred, has been shown to the trade in New York, Boston and other centers and reports are to the effect that it is in great demand among exhibitors. Nathan Hirsch, who controls the New York City rights, gave a trade showing this week and reports widespread bookings. States rights on the serial have been practically all disposed of and it will shortly be released.

• • •

Sistram with International

William Sistrom, a well known picture man, and formerely attached to the managerial forces of Universal City, has signed with the International Film Company as production manager. He has started putting the new studio (formerly the Sulzer Harlem Amusement Park) at 127th street and Second avenue, into shape.

• • •

Neilan Company Returns

Marshall Neilan and his company last week returned from the north and the results of the trip do not speak very well for the climatic conditions of the northern cities from a motion picture standpoint.

WAYBURN STAYS

BothCapitol Management and Producer Deny Broadway Rumor

E. J. Bowes, managing director of the Capitol Theater, on Monday of this week authorized a denial of the report that Ned Wayburn was shortly to sever connection with the Broadway house as producer of the musical revues.

From Detroit, where Wayburn has been for several days on business, comes a wire to the MIRROR refuting the rumor and saying that his contract with the Moredall Realty Corporation is for one year and does not expire until October 1, 1920.

Incidentally Managing Director Bowes is on record as saying that reports to the contrary notwithstanding neither he nor his Capitol associates have been dissatisfied with Wayburn's work.

A new revue by Wayburn is soon expected to hold forth at the Capitol for the holidays.

• • •

Brenon Film at Capitol

The Republic Distributing Corporation has obtained recognition for its product even though it is only four weeks old. This recognition came from the Capitol Theater. Beginning last Sunday, the attraction for one week at the Capitol will be Marie Doro in "12:10," Herbert Brenon's feature which is the Republic Distributing Corporation's first release. Unusual importance is attached to the exhibition of this feature in view of the fact that this is the first six reel picture ever shown in America, made abroad by an American director with an American star.

• • •

Del Ruth Busy

Hampton Del Ruth, supervising director of William Fox Sunshine Comedies, is busily engaged with the personal direction of a five-reel super comedy. Mr. Del Ruth has contracted for the services of the Singer Midgets, who will play an important part in one of the episodes of this stupendous comedy production. Possibly four months will be required to produce this comedy.

• • •

New Leading Man

Edmond Lowe, who plays the part of the Chinese Prince, Tom Lee, opposite Lenore Ulric, in David Belasco's production, "The Son-Daughter" at the Belasco Theatre, has just been engaged as Norma Talmadge's leading man for "The Woman Gives," her second First National picture, on which work was started last Wednesday. Roy Neil is directing this film.

• • •

Adolph Zukor Home

Adolph Zukor reached New York last Thursday from the Coast where for more than a month he has been looking after his interests in the West. Mr. Zukor stopped at a number of the Famous Players-Lasky exchanges en route home.

• • •

Benny Leonard in Films

Roy McCardell is writing the story for a photoplay serial in which Benny Leonard, the lightweight champion will be the star.

NEW RELEASING FIRM FORMED

J. J. Harvey at Head of Distributing Company to Exploit Short-Reelers

JOHN JOSEPH HARVEY, who is responsible for the production of the Ernest Truex Comedies, is reported to be negotiating with a group of prominent film folk who are about to launch a new distributing organization to be exclusively devoted to the exploitation of short-reel subjects.

In a general way, the plan is to take over, or contract with an independent exchange in each of the major cities, which exchange will handle only one and two-reel product. In all probability each of these offices will be known as The Comedy Exchange.

The report further indicates, that the promoters are in a position to, and already do control a number of known brands of short-reel productions, and it is not unlikely that Mr. Harvey, who produced the Briggs' Comedies,—which prior to the expiration of their releasing contract, were released through F.P.-L.; and who also produced the Truex Comedies, which have since been suspended on account of Mr. Truex's acceptance of a role in a new play which opens this week in Stamford, Conn.—will either contract to produce two-reel comedies for the new organization, or to acquire the product of other short-reel producers for release by them, or both.

Change Film Titles

The titles of several Universal productions have been changed. "The Great Air Robbery" is the new title of the story featuring Lieutenant O. L. Locklear, which was produced under the title of "Cassidy of the Air Lanes." "The Beach Combers," the Elmo Lincoln special production, nas been changed to "Captain Courageous." The Art Accord serial, formerly called "The Man-Hunter," has been changed to "The Moon-Riders." The Harry Carey production, "The Three Godfathers," has been changed to "Marked Men." The new Elmo Lincoln serial is titled "Elmo the Fearless" instead of "Fighting Through."

. . .

New Para-Artcraft Films

Thomas H. Ince's big special production, "Dangerous Hours," will be released in January. In addition, there are two other productions from the Ince studios, one starring Enid Bennett and the other presenting Douglas MacLean and Doris May in their second co-starring venture. The month also brings William S. Hart to the screen in his first production as an independent star, made under his new contract with the Famous Players-Lasky Corporation.

. . .

Four Hall Releases

Frank G. Hall, president of Hallmark Pictures Corporation, announces four new productions for the New Year. "High Speed" will be released Jan. 17; "Chains of Evidence," Jan. 21, and "A Veiled Marriage," Feb. 14. These are Hallmark productions, releasing on the Famous Directors' series. The fourth, "Carmen of the North," to be released Feb. 28, is British-American Pictures Finance Corporation's picture, releasing through Hallmark.

. . .

New Corbett Feature

A cast is now being selected for James J. Corbett's next Universal feature, "Kentucky Jim," on which production will start sometime this week under the guidance of Jack Ford, who recently returned to the West Coast from a New York visit. The star's new vehicle is founded on his former stage success, "Pals," by Edmund Day.

IS THAT SO!

Charles T. Horan, author and director of the next *Grace Davison* feature, has chosen his cast for this picture. *Montague Love* will be co-starred with Miss Davison, and *Stuart Holmes* will play the heavy.

Ernest Truex, the popular star in Paramount-Truex comedies, has been insured for $200,000 by Amedee J. Van Beuren, president of the AyVee-Bee Corporation.

House Peters is soon to be seen in Equity Pictures' production of "Silk Husbands and Calico Wives." *Vincent Serrano,* the sleek Yogi in "Eyes of Youth" will be in the same production.

Gareth Hughes will soon be featured by *Henry Garson* in a play in which Hughes will appear as the leading character.

Gail Kane has left the *A. H. Woods* production of "The Woman in Room 13" to be starred in a forthcoming production of *Frank Reicher.*

June Elvidge is soon to assume the leading role in an all-star cast of the *Charles Miller* production of a version of Robert W. Serviss' famous poem, "The Law of the Yukon."

Edward Earle left Sunday night for Canada, where Director Charles Miller will film the out-of-door scenes for Mayflower's new production, "The Law of the Yukon," made from Robert W. Service's poem.

Lucy Cotton, who is starring in Gerald F. Bacon's production, "Blind Love," has recently signed a long-term contract to star in a series of productions for Cosmopolitan Productions.

Templar Saxe and *Harry Burkhart* have been engaged through the offices of *Arthur H. Jacobs* for the forthcoming *Guy Empey* production.

. . .

Films Help Campaign

The attention of fifteen million people is being drawn daily to the Red Cross Christmas Seal Campaign for 1919 by a special topic about this worthy work shown on the screen in a current program of *The Literary Digest* "Topics of the Day". Amedee J. Van Beuren, president of Timely Films, Inc., offered the co-operation of his organization for the Seal Campaign and it was readily accepted by James R. Crowell, publicity director of the Drive.

Film Not Personal Baggage

In a letter from M. Moran, General Manager of the Interocean Forwarding Co. of New York to P. H. Stilson, Chairman of the Transportation Committee of the National Association of the Motion Picture Industry, Mr. Moran quotes a warning from his London office against the risk of travellers across trying to include reels of film in personal baggage.

"Nearly every traveller arriving in this country (England) especially in the film business," writes Mr. Moran, "finds upon arrival with samples as baggage that he is up against the regulations. It is not the fault of the customs—it is the fault of the misinformation handed out so readily in New York. Fines can be easily avoided if men in the industry will only remember that all films must be shipped, invoices in duplicate given, and net measured length sent with the shipping document."

. . .

Stanley Company Buys Property

After negotiations lasting more than a year a deal has been consummated whereby the Stanley Company of America purchased the Bingham Hotel in Philadelphia. The deal involves $3,000,000. Jules E. Mastbaum, president of the Stanley Company, stated that the present structure would be demolished about June 1, 1920, work would be started on an office building, and stores on Market Street and in the rear with an arcade entrance from Market Street, an up-to-date motion picture theater to seat 4,000 persons would be erected.

. . .

"Fatty" in "The Round Up"

Roscoe "Fatty" Arbuckle is to star in a special production of "The Round Up," the screen rights to the play having been obtained by Famous Players-Lasky. "The Round Up" was a very successful play in which Maclyn Arbuckle starred for several years. George Melford will direct the film production.

. . .

Shea Left $4,000 Estate

William James Shea, the oldest moving picture actor in this country in point of service, the first real actor ever employed by the Vitagraph Company, left a net estate of $4,238.94 when he died Nov. 5, 1918.

NEILAN PLANS SPECIAL SERVICE

To Establish Direct Co-operation With Managers

Marshall Neilan is preparing extensive plans for direct exploitation service with exhibitors on his productions. This service will augment the publicity and advertising service of the distributors of Marshall Neilan Productions, and will, it is planned, present one of the most thorough producer-exhibitor co-operative arrangements ever attempted.

Special advertising and publicity stunts, together with an exceptionally large variety of photographs, stills and special material are now in course of preparation. Particular care was evidenced on the part of Mr. Neilan in the selection of the personnel of his publicity and advertising department, and the present staff includes men who are familiar not only with the needs of the newspapers, magazines and other periodicals but who have had years of experience in the co-operative exploitation of pictures in conjunction with exhibitors.

. . .

FAMOUS PLAYERS; LASKY EXPEDITION

Sails for Samoa

To take motion pictures of geographical and botanical interest, for exhibition in schools and other educational institutions, the Non-Fiction Film Production Department of Famous Players-Lasky this week sent an expedition to Samoa, in the South Pacific. The expedition is made up of a number of Boston scientists and financial men, and sailed Sunday from Marblehead, Mass., in the 125-foot power yacht Ajax, and will probably be four months in reaching its destination in the South Seas—a voyage of 15,000 miles.

. . .

Wilfrid North Directs Cort Play

Wilfrid North, the Vitagraph director, has been engaged by John Cort to direct the rehearsals of "The Whirlwind," which will have its New York opening at the Standard Theater Dec. 22. Mr. North has postponed the production of the new Guy Empey film in order to stage "The Whirlwind." The latter was produced out of town at the Duquesne Theater, Pittsburgh.

GOLDWYN ENLARGES STUDIOS

Another Large Tract of Land Purchased at Culver City—Plant Now Has Area of Nearly Fifty Acres

GOLDWYN PICTURES CORPORATION has just purchased the large tract of land immediately west of the studios in Culver City extending to First street, and from Washington boulevard to the Redondo car tracks, which makes the total area nearly fifty acres, with a length of half a mile.

The Goldwyn studios are now the biggest and busiest on the coast, employing 700 people, with an excess daily average of three hundred. This immense activity called for the early acquisition of the land, which will be fenced immediately. New buildings will be erected and large street settings will be built.

There are now two miles of cement walks and driveways and ten acres of lawns and flowers. A hundred and fifty thousand feet of lumber is used monthly. Eleven permanent structures costing $150,000 have been erected during the present year, making a total of thirty-five buildings. During the past year there were built Italian, Russian, Southern, Alaskan, Spanish and Western street settings.

One hundred and ten temporary stage settings are built weekly. Ten thousand dollars revenue comes in yearly from by-products. Since the recent addition has been completed at the laboratory, two hundred thousand feet of film can be turned out daily. The big commissary accommodates twenty-five hundred persons weekly.

BROADWAY PICTURE PROGRAMS AND MUSIC

BY M. M. HANSFORD

These Complete Programs Built Around You Can Plan Your Whole Show From the Big Features As Shown on Broadway —Christie's "A Roman Scandal" Is Rare Comedy Treat at the Rialto

"TWELVE TEN"

At the Capitol—Marie Doro Returns to Films

The Capitol does not boast a program for the guidance of its patrons this week and we understand the week's bill is bridging the gap between the exit of Pryor's Band and the first appearance of the orchestral show beginning next Sunday afternoon. This week's pictures include a feature with Tom Wise, called "Romeo's Dad," in which Gail Kane plays with a great deal of charm. It is a story of Guy the elder and Guy the younger. Two Wise Guys, in other words. The old boy beats the son to the bride and marries her. It serves to introduce Tom Wise to Broadway, and the play is pleasant. Next on the program comes a scene that looks like a cross between a cowboy round-up and a Mexican dance hall. It takes place in the open, with the astronomical curiosity of a single star in the heavens, the others probably being on a strike. To add to the incongruity of this a Russian Quartet sang doleful songs of their native land. The jazziest music from Russia sounds like a funeral march on Broadway.

The next subject was a Ditmars Animal Series showing buffalo in winter, mountain goats in a blizzard driving over the Zoo, the only walrus in captivity (he is dead now). There are also shots of Fred Engleholm giving "Dinah," a former gorilla in the Zoo, an airing. This gorilla is also dead, but his picture goes on forever. Silver King, a polar bear, the gift of Paul Rainey to the New York Zoological Gardens, was shown sniffing the winter storms.

A Christmas Fantasy, conceived staged, lighted, etc., by John Wenger, revealed a bedroom scene. A child goes to bed, after hanging up her stockings. Then comes a change of scene, with dancing girls. After this another change of scene to a presentation of the "Peer Gynt" suite of Grieg, played by the band and interpreted by scenic effects. Parts of Ned Wayburn's Revue scenery came to light in this series, our old friend *In Arizona* forming a background for "In the Hall of the Mountain King." At the conclusion of the suite, a voice singing Hauser's *Cradle Song*, proves to be the original child's mother. She comes in and shows the child what Santa Klaus has brought.

Then there is the Capitol News opening with a view of the Bide-A-Wee Home for stray dogs in New York. A painter at work on the Gate of Gotham, in the Public Eye, and Kinograms showing floods in the south, a big California fete in honor of the opening of a railroad, winter scenes in New York, ski-jumping in Canada, Harvard Hockey training and closing with a group of girl swimmers in California gave the audience an impression of what is taking place in the World.

The brightest spot in the program, and certainly the most artistic, is *David Bispham*, the veteran baritone. He opens with Gounod's *Ring Out, Wild Bells;* then comes his famous rendition of Walter Damrosch's *Danny Deever*. He thrills with this latter song as no one else has ever been able to do. Answering prolonged applause he added Woodman's beautiful *I Am Thy Harp*.

Marie Doro appears in a picture called "Twelve : Ten," which is certainly a thriller. *Thomas Ince's* "Behind the Door" is the only other picture that can touch it. It is some ghost story and is calculated to make the shivers creep up the warmest spine. In the cast are *Pierre Maillard, Ben Webster, James Carew, Phillipe Du Bus, Geoffrey and Fred Kerr*. It is directed by *Herbert Brenon*.. The photography is excellent, and the locations in Paris are quaint. Interiors are good. Telling the story would merely spoil the picture.

There were Prizma subjects shown, and the Capitol Girl, and *Lucille Chalfant* sang.

* * *

"THE MIRACLE OF LOVE"

At the Rialto—Lucy Cotton in Paramount Picture

The Rialto overture for the week is "Merry Wives of Windsor," conducted by Hugo Riesenfeld and Lion Vanderheim. This is followed by the Rialto Magazine with its showing of all important news events from various services. A cello solo is next played by Paolo Gruppe. His selection is *The Swan*, by Saint-Saens. The principal attraction, however, at the Rialto this week is "The Miracle of Love" with *Lucy Cotton* and *Wyndam Standing*. This is a Paramount-Artcraft picture, and is from the story by Cosmo Hamilton now running in the Journal. The hordes of people who tried to get into this house on Sunday afternoon and evening showed the interest that is still manifested in such stories. There is probably no girl in the city who has not been following the adventures in love as set forth in this story, and naturally they want to see the thing pictured. In the cast are *Blanche Davenport, Lilla Blow, Jackie Saunders* (who is evidently not in the navy at present) *Ivo Watson, Percy Standing* and *Edwin Earle*.

A Christie Comedy adds much fun to the program. Christie has been trying a line of stuff that is nearly always surefire. They are making travesties on stage plays. The first one had to do with Shakespeare and was certainly a howling success on Broadway. This last one is a take-off on the burning of Rome, while Nero plays the banjo. The celebrated fight between gladiators and a homemade bull threw the audience into fits of laughter. Patrons were heard to exclaim that they liked this better than the feature. Some praise for a comedy! The name of this particular comedy is "A Roman Scandal." Arthur Depew plays the "Hallelujah Chorus" as a closing organ solo.

* * *

"SOLDIERS OF FORTUNE"

At the Broadway—AllanDwan Feature on Screen

A broad smile decorates the features of *Manager Langsfeld* of the Broadway. His utmost efforts lately are to direct the crowd that pours into the auditorium. The Broadway has added another winner to this week's bill, this time the big Realart Special, "Soldiers of Fortune," which is one of *Allan Dwan's* pet pictures. Its appeal has not abated by moving down a few blocks from the Capitol. *Stanley W. Lawton* has prepared an adequate score for the presentation, and the orchestra under *Enrico Leide* plays the picture artistically.

The regular overture is a selection from "Pagliacci," after which the Broadway Topical Review shows all important news features of the day. The "Parisian Fashion Frolic," presented by *Richard Bennett*, still holds the attention of all lovers of color and the human form divine. The feature comes last on the program, and *Norman Kerry, Pauline Stark, Anna Q. Nilsson, Wallace Beery* and the rest of the large cast please the large audiences as they did at the Capitol.

The lobby decorations, the work of *Kassell*, draw admiring glances from the passersby. Almost life-size figures are pictured for the Fashion Frolic.

* * *

"THE FEUD"

At the Academy—Tom Mix in Fox Picture

Sunday night patronage at the Academy packs this large place of picture amusement. There is rarely a seat to be had in the orchestra. Such a show is not often given for the money. The regular afternoon performance starts with an organ solo by *Victor Despommier*, then the Concert Orchestra under *David Mendoza* gives a light selection of Hoschna's "Girl of My Dreams." The Fox News then breaks in and leads to a "Mutt and Jeff" cartoon, "Cutting Out His Nonsense," a hospital romance with many cutting details. *Tom Mix*, that rapid westerner, appears in the first feature, "The Feud," in which he again demonstrates his ability to "come through." A Pathe Comedy, "Tough Luck," livens up the program at this point, after which a return to musical seriousness is had by the orchestra's rendition of the third and fourth movements of Tschaikovsky's "Pathetic Symphony." The second feature is *Doris Kenyon* in "The Band Box," a fantasy involving a couple of hat boxes a few crooks and a pretty girl in the form of the star. The first half ends with a Vitagraph Comedy, "Switches and Sweeties."

The second half of the week starts with an organ solo, followed by the orchestra in the same offering as the first half. A Travelog, "Quaint Vollenden," the Fox News, and then comes *Dorothy Phillips* in "Paid in Advance," a thrilling melodrama. A Merit Comedy, "Ambrose in Turkey", finishes up the picture section to the second overture by the orchestra. Lovers of dark mysteries have the 9th episode of *Pearl White* in "The Black Secret," called "Webs of Deceit." The program is concluded by *Sessue Hayakawa* in "The Tong Man."

* * *

"SEALED HEARTS"

At Crandall's Metropolitan Theater, Washington, D. C.

The feature the current week at the Metropolitan Theater is "Sealed Hearts," with Eugene O'Brien, Robert Edeson and Lucille Stewart as the leading characters. Accompanying this as an overture Senor A. Ralon plays "An Old Refrain," (Kreisler) on the violin.

The orchestra under the direction of Mr. Jesse Heitmuller opens the picture with *Sealed Hearts* (Sullivan) a theme written for this production. For the interior scenes showing the two Marchbanks it plays *Elegie* (Barmotine) followed by *Melancolie* (Bubeck) and *In the Ruins* (Kempinski) as the elder Marchbanks tells the younger man "I am not your father," tries to break up his foster son's love affair and is successful. But the old man meets his fate in a young girl and here the orchestra plays *Scene d'amour* (Arends). During the following scenes involving these two, it plays *I'll Remember You, The Third Kiss* and the *Prelude* from Bird's *Musical Essay*. Although Marchbank is much older than the girl, the girl's father wants her to marry him for financial reasons, so she consents and for these scenes the orchestra plays *Hand in Hand Again* (Egan and Whiting) followed by *French Serenade* (Grieg). They go away on an empty honeymoon, the orchestra playing *Why* for this followed by the *Cradle Song* (Kjerulf) and *No One But You*. The inevitable happens and the young wife finds herself falling in love with the younger Marchbanks.

(*Continued on page* 2120)

* * *

Pryor Has Big Plan

Arthur Pryor, who with his band played in the Capitol Theater from the opening of that house until last week, has under way a scheme to develop musical and other entertainment in Asbury Park, N. J.

Permission and capital have been obtained to extend a pier out into the ocean, embracing the present fishing pier. The pier will have a five-hundred-foot opening on the Ocean Boulevard boardwalk and extend into open sea more than a quarter of a mile. There a great auditorium will be built for concerts, and a theater will be constructed for motion pictures and miscellaneous entertainments of the better sort.

PICTURE FIRST SHOWINGS REPORTED BY WIRE

From Every Big City Just Before Going to Press—The Values Great, Fair, Poor and Comments *Are Exactly as Wired to Us*—Marie Doro Returns to the Screen in "Twelve-Ten"

"THE MIRACLE OF LOVE"

Paramount-Artcraft, Lucy Cotton, Direction Robert Z. Leonard, Scenario by Adrian Johnson

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average—Fair.

Exhibitor Comments—"Typical Cosmo Hamilton story." "Story not convincing." "Lucy Cotton beautiful."

WIRE REPORTS—SOUTHERN CITIES

Exact Box Office Average—Good.

Exhibitor Comments—"Play of British high life." "Brilliantly presented."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Fairly strong
Technical Handling.....Fair
Coherence of Narrative.....Lags
Acting .....Fair
Scenic Setting.....Good
Photography .....Effective
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS

A very unhappily married Duchess falls in love with a scion of nobility who possesses an independent spirit. But when he inherits a dukedom he decides that he must have money, so he becomes engaged to the proverbial American heiress. Meanwhile the Duchess' husband shuffles off, leaving his widow penniless. The difficulty is relieved, however, by the American heiress' lover appearing on the scene and forbidding the banns. An ambassadorship solves the financial trouble.

• • •

"THE GOLDEN SHOWER"

Vitagraph, Gladys Leslie, Direction John W. Noble, Scenario by Marie Eve

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average—Good.

Exhibitor Comments—"Gladys Leslie always takes."

WHAT IT IS

A young girl who excels at classical dancing is pursued by a wealthy old Broadway roue. He conspires to have her dance at a notorious cafe, but she eludes his pursuit here. He then arranges to have her perform at a private party where he has a hidden X-ray light behind her so that she is disgraced. She still eludes him, however, so upon his sudden death from heart failure he determines to complete his disgracing of her by leaving her his entire fortune and disowning his son. Said son and the girl meet later and romance has its innings.

• • •

"THE FEUD"

Fox, Tom Mix, Direction Edward J. LeSaint, Scenario by Charles Kenyon

WIRE REPORTS—EASTERN CITIES

Exact Box Office Value—Good.

Exhibitor Comments—"Very exciting story held the interest." "Good work, as usual, by Mix." "Different from most Mix stories."

WHAT IT IS

Two families are at dagger's points during the period of the Civil War, and their respective son and daughter fall in love with each other. The young man goes west after killing his sweetheart's father. Each supposes the other dead and marries someone else. Years later the son of the young man and the daughter of the young woman meet and fulfill the romance of their parents.

• • •

"A JOYOUS LIAR"

Hodkinson, J. Warren Kerrigan, Direction Ernest C. Warde, Scenario by Jack Cunningham

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average—Fair.

Exhibitor Comments—"Good light comedy." "Well done."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

An artist is arrested under the mistaken belief that he has attempted to steal a car, and is released from jail by a criminologist who desires to study and reform him. The artist does not reveal the truth of the situation because he is in love with the daughter of the crime expert, so he invents wild exploits of his vivid past. A little tiff with the police commissioner makes the truth necessary and happiness crowns the adventure.

• • •

"THE LORD LOVES THE IRISH"

Hodkinson, J. Warren Kerrigan, Direction Ernest C. Warde, Scenario by Monte M. Katterjohn

WIRE REPORTS—CENTRAL CITIES

Exact Box Office Average—Good.

Exhibitor Comments—"Kerrigan has a certain following." "Attractive title." "Fairly good story."

WHAT IT IS

A young Irishman falls in love with an American touring Ireland, and follows her back to New York where through the influence of his uncle, an alderman, he gets a job on the police force. Here he unearths a plot of a gang of counterfeiters to substitute fake money for the currency in the bank of which the father of the girl is president. The plot fails miserably and the young cop is rewarded by a good job and a bride.

• • •

"THE RIGHT TO LIE"

Pathe, Dolores Cassinelli, Direction Edwin Carewe, Scenario by Jane Murfin

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average—Good.

Exhibitor Comments—"A picture worth seeing. "Crowded with action." "Cassinelli's beauty a draw."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Fair
Coherence of Narrative.....Clear
Acting .....Good
Scenic Setting.....Good
Photography .....Fair
Atmospheric Quality.....Fair
Quality as a Picture..Excellent cast makes most of fair story, but poor leading lady.

WHAT IT IS

An Italian girl whose mother dies is taken by her father who has remarried thinking his first wife dead long ago. He does not tell who the girl is, and a scandal follows. Later the girl becomes a pianist and marries a noble westerner. A villain appearing on the scene revives the scandal and is shot by the husband. In order to protect him she takes the blame on herself. At the last minute a confession from her stepmother clears the situation and all ends well.

• • •

"IN OLD KENTUCKY"

First National, Anita Stewart, Direction Marshall Neilan, Adapted from Play by C. T. Dazey

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average—Good.

Exhibitor Comments—"Old play filmed well." Stewart popular." "Full of thrills."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Poor
Dramatic Interest.....Slight
Technical Handling.....Mediocre
Coherence of Narrative.....Loose
Acting .....Mediocre
Scenic Setting.....Fair
Photography .....Good
Atmospheric Quality.....Fair
Quality as a Picture.....Poor

WHAT IT IS

A simple mountain girl is befriended by a man who teaches her to read and write. The mountaineers are very suspicious of him and spread the false report that he is a revenue officer. When he enters his horse in a big race on which everything depends, they decide to fix him. So they incapacitate the jockey and think themselves safe. The girl gets wind of the plot and at the last minute rides the horse herself, to victory and happiness for all concerned.

• • •

"TWELVE-TEN"

Republic, Marie Doro, Direction Herbert Brenon

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average—Good.

Exhibitor Comments—"Exciting story." "Doro very appealing."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence of Narrative.....Clear
Acting .....Good
Scenic Setting.....Fair
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Average

WHAT IT IS

A little girl, daughter of an artist in Paris, finds herself alone in the world owing to the suicide of her father. At this crisis a wealthy man comes into her life, and takes her to London, where he takes care of her. Here she becomes involved in a thrilling series of incidents connected with a murder mystery, but in the end everything is straightened out and romance reigns supreme.

• • •

DOROTHY PHILLIPS AS A PRIMA DONNA

Picture Directed by Holubar Has Oriental Atmosphere

Both the stage and screen have shown a tendency, of recent months, to inject a certain amount of Chinese atmosphere in their productions. In fact, some of the biggest successes of the season, both on the spoken stage and in the films, have been almost entirely oriental in character.

While Dorothy Phillips' newest production, "The Gorgeous Canary," directed by Allen Holubar and produced at Universal City, is not a Chinese theme, the Oriental atmosphere is injected in the production by the staging of a Chinese grand opera as one of the features of the story.

In this Universal superproduction Miss Phillips appears as an American girl with an overmastering ambition to become a grand opera prima donna, and to achieve this she sacrifices all that she holds dear. Finally her ambition is realized and she makes her debut at the Metropolitan Opera House in a Chinese lyrical production.

When the time came to film this scene Mr. Holubar found that none of the theaters in Los Angeles and San Francisco were of sufficient grandeur to represent the famous home of grand opera. As a result a replica of the interior of the Metropolitan Grand Opera House was built at Universal City. A stage production with 200 people was rehearsed and actually produced, the Los Angeles Symphony Orchestra, led by Adolph Tandler, formerly concert manager of the New York Metropolitan House, was engaged for an entire week, and 1600 people to represent the opera audience were engaged for the same length of time.

Few cinema stars have achieved the popularity that has come to Miss Phillips through her exceptional work, most particularly in "The Heart of Humanity" and "The Right to Happiness."

Mr. Holubar, who scored so strongly with both of these pictures, has surrounded Miss Phillips with a cast of surprising excellence, including Robert Anderson, Rudolf Valentino, William Ellingford, Mrs. Margaret Mann, Emily Chichester, Mary Wise, Elenor Field, Dan Crimmins, Rosa Gore, Frank Elliot, Katherine Griffith and Emma Gerdes.

The story was written by Allen Holubar and the screen script prepared by Olga Linek Scholl, who was associated with Holubar in the production of his two recent successes.

LITTLE TRIPS TO LOS ANGELES STUDIOS—By Barrymore

A man star directed by a woman director—it will be something quite unique in film annals. *Lew Cody* is the star and *Ida May Park* the other party. She is now "cutting" "The Butterfly Man," the final scenes of which were shot this week. The only other woman director, *Lois Weber*, has confined herself to directing stars of her own sex.

Mary Roberts Rinehart's "Dangerous Days" is in process of filming. The heroine will be played by *Ann Forrest*, who by the way is a native of Denmark.

Syd Chaplin's first comedy for Paramount is entitled "One Hundred Million." It isn't at all like Charles' travesties, but is a five reel feature.

Antonio Moreno, Madrid's sole representative on our screen, who has been starring in serial thrills, is to be featured in full length photoplays.

Lew Collins, one of Klaw & Erlanger's best character actors, has accepted an important role in *Bessie Barriscale's* next production.

Douglas MacLean and *Doris May* have just begun the production under director *Lloyd Ingraham* of their third feature picture under the title "Playing With Fire."

A special production due for release this month of which much is expected is "The Amazing Woman." It was produced by *Lloyd Carleton* from a story by *Rupert Julian*, author of the big box office winner, "The Beast of Berlin," and it has for its star the leading lady of Julian's big success, *Ruth Clifford*.

Mary Thurman has been made respondent in a divorce action brought by her husband, *Victor Thurman*, who is a son of a Supreme Court justice of Utah. The husband charges desertion.

Admirers of *William Stowell*, the Universal leading man who was killed in a railroad wreck in South Africa, are raising a fund to bring his body back to America for interment.

B'WAY PROGRAMS

(*Continued from page* 2118)

"IN OLD KENTUCKY"

At the Strand—Anita Stewart in Interesting Picture

There was no regular overture by the Strand orchestra on Sunday afternoon, the show opening right into the Strand Topical Review. The first strip showed athletes in Michigan in some strenuous exercises, ending up with a chariot race in Roman style. Skidding behind automobiles was another subject that was at least remarkable for novelty. The Harvard hockey team was also shown at work on the ice. The Novagraph introduced some studies in how to get there when you start. These unique subjects bring out varied emotions on the part of the audiences, some laughing and some taking it seriously.

Selections from "Oh, What a Whopper" furnished the musical accompaniment through this point, and also for fishing boats off the Maine coast coming in coated with ice. The Prince of Wales was seen landing at Plymouth in typical weather of the British Isles. Models of battleships ending in a grown-up sailing under Brooklyn Bridge and accompanied by "Our Jackies," brought the weekly to a close.

Two musical numbers were offered: one by *Malcolm McEachern*, singing Ward-Stephens' *Christ in Flanders;* then *Eldora Stanford* in *Believe Me, If All Those Endearing Young Charms.* The closing organ solo by *Ralph Brigham* was an *Offertoire on Noels* by Deplantay.

The feature picture is *Anita Stewart* in a screen version of the old play, "In Old Kentucky," a great favorite twenty-five years ago, and even now a good stock play. The picture is presented by *Louis B. Mayer*, directed by *Marshall Neilan*, and branded a First National attraction. In the cast besides the star are *Mahlon Hamilton, Edward Coxen, Charles Arling, Edward Connolly, Adele Farrington, Marcia Manon* and *Frank Duffy.*

The story is about feuds and a horse race. After Madge, the leading part, Queen Bess is the most important figure, for her race saves a man's fortune and helps win the girl. In the screen play there are many parts that can be amplified that are wholly absent on the stage. There are night-riding scenes that are quite exciting, flashbacks to killings done in the mountains when everybody was a little girl and so on. Let it be said that the star has steadily improved in her pictures, whether it is the picture or the director, this is the case. *Neilan* has made a good picture on the whole, but there certainly have been better horse-race scenes than the one used in this one. The one done for "Checkers" seems to have been one of the best, if memory serves right. Parts of the race film used in the present picture look as if they had been developed on the race-track by someone addicted to mint juleps.

There is a musical score made for this feature by *George Beynon*, and some parts of this were used by the Strand orchestra, but with all due respect to musicians who make scores to send around with pictures, the best score for a Broadway presentation is made in the projection room of the house. The orchestra opened with a part of the *Caucasian Sketches* by Ippolitow-Ivanow, later using *Gems from Stephen Foster.* Wilson G. Smith's *The Chase* furnished a good setting for the fox-hunt. The organ took the picture at title, "Let me introduce," with extemporizations, the orchestra resuming at title, "I was talking to my bankers." *Tales by Moonlight, Kentucky Dreams* and dramatic agitatos brought the action to a close. The picture strings out at the last and a couple of children are dragged in for a supposedly humorous ending, but this is not very good judgment. When a picture ends, it should end.

There were other smaller subjects on the program, but no comedy, if one excepts a comedy cartoon, "Jerry on the Job." A Pathe-Color of "Dream Lake" pleased.

FLORA FINCH

Flora Finch's Crowded Career on Stage and Screen

Flora Finch began her theatrical career at boarding school. She procured legitimate stage engagements along the lines of Ben Greet's "Midsummer Night's Dream." That was in England. Later on, she headed for New York. A society woman interested her in a play called "My Daughter-in-Law," something which Charles Frohman had previously produced.

Miss Finch's entrance into the movies was made back in the time when Griffith was at the Old Biograph on Fourteenth street. And here she must be given the credit due a pioneer, for at that time the screen hadn't grown up to its wisdom teeth. She played with John Bunny at the Vitagraph plant for five years. After his death, Miss Finch sought the peace of her Flatbush home, for she had been doing steady turns on the wheel, fifty-two pictures a year. Her resting period was sprinkled with half a dozen releases, including one or two notable pictures with Bessie Love, and now, her latest Blackton production "Dawn," in which she so successfully impersonates the family aunt-crank.

To say that the public has not forgotten her would be buttering the war-loaf in time of peace. The public never forgets the really worthwhile artist, and though Miss Finch has followed the trail of the silver-sheet and watched its course through teething-time, she is just as able as ever to continue on with her work.

FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

Anne of Green Gables, Realart	(*East*)	**Good**–"Minter at her best." "Good little play." (*West*) **Good**–"Please picture." "Star popular." (*South*) **Good**–"Beautiful story of child life." "Minter a success."
Everywoman, Param-Art	(*East*)	**Good**–"Being from very popular play it drew big houses." "Great cast." "Wonderful production." (*Central*) **Great**–"Stupendous." "Heming and all star cast worth travelling far to see." "Tense drama."
Gay Lord Quex, Goldwyn	(*Central*)	**Good**–"As strong as splendid stage play." "Moore leaves nothing to be desired."
Illustrious Prince, Robt'n-Cole	(*Central*)	**Good**–"Well acted picture." "Splendid photography."
Invisible Bond, Param-Art	(*East*)	**Good**–"People like Castle." "Story of eternal triangle." (*West*) **Good**–"Man who finds charms in women other than his wife always draws." (*South*) "Castle a drawing card.' "Picture interesting."
Jinx, Goldwyn	(*East*)	**Good**–"Attracts Normand fans." "Story amusing." (*Central*) **Good**–"Normand a favorite." "Best kind of light entertainment." (*West*) **Good**–"Star popular." "Exploitation helped."
Jubilo, Goldwyn	(*East*)	**Good**–"Popularity of Will Rogers a drawing power." "Part fits Rogers." "Good picture."
Lost Money, Fox	(*East*)	**Good**–"Satisfactory." "Traverse good."
Loves of Letty, Goldwyn	(*East*)	**Good**–"Stage production given a broader scope." "Frederick in a glove-fitting part." (*Central*) **Good**—"Frederick in great demand in emotional roles." (*Canada*) **Good**–"Both star and picture liked." "Drew big houses."
Luck in Pawn, Param-Art.	(*Central*)	**Good**–"Stoey well developed." "Along conventional lines." (*South*) **Good**–"A succession of thrills. "Pleases the public."
Lure of Ambition, Fox	(*East*)	**Good**—"Very good production." "Bara draws well."
More Deadly than the Male, Para-Art	(*East*)	**Good**–"Thoroughly interesting in every way." "Favorable comments." "Well acted and directed." (*South*) **Good**–"Pinero play filmized is a go indeed."
Pointing Finger, Univ.	(*East*)	**Fair**–"Picture not worth much." "MacLaren popular."
Steel King, World	(*East*)	**Good**–"Star well liked." "Ordinary story."
Teeth of the Tiger, Param-Art	(*East*)	**Good**–"Interesting mystery story." "Fine acting." (*Central*) **Good**–"Mystery drama attracts." "Up to standard." (*West*) **Good**–"Title attracts." "Good play." (*South*) Arsene Lupin films always draw."
Toby's Bow, Goldwyn	(*East*)	**Good**–"Play made good picture." "T. Moore popular." "Advertising advantage in title."
Tong Man, Robt'n-Cole	(*East*)	**Good**–"Jap actor good drawing card." "Fine performance as usual, by Hayakawa." "Interesting story."
Wanted A Husband, Param-Art	(*East*)	**Good**–"Burke sure to draw big houses." "Good story for Burke." "Everyone seemed to like it."

They are all waiting at the church for Elaine Hammerstein in "Greater Than Fame." (Select)

Al St. John demonstrating his claim to the title in "Speed." (Paramount)

Dorothy Phillips, Robert Anderson and a brood of young hopefuls in "Ambition." (Universal)

Charlotte Walker as "Eve In Exile" does not find it so lonely. (American)

Nancy Caswell pleads with Charles Clary in "The Day She Paid." (Universal)

The calm that precedes a storm. Elsie Janis in "The Imp." (Select)

Monroe Salisbury's gruesome hiding place in "The Phantom Melody." (Universal)

Olive Thomas seems somewhat agitated in "Out of the Night." (Select)

THE PET IDEAS OF THE PICTURE PRODUCERS

Men Who Make the Big Feature Films Have Varied Plans and Policies—But All of Them Aim for High Ideals, Which Proves That the Screen Marches Onward and Upward

J. Stuart Blackton's

A paraphrase of the old and ever true saying, "You can't please all the people all the time," rather expresses my "pet idea" regarding picture production. And that is to please as many of the people as much of the time as possible.

In other words, human heart stories told in the universal language of the silver sheet, are my "hobby." Sift the question to the bottom and you will agree that human appeal attracts and sustains the greatest and most commendable amount of human interest. And in producing human heart stories it is my "pet idea" to present themes which are even bigger than the stories themselves. This sounds enigmatical but to my mind it is but another way of saying that the lasting success in photoplays must impress by its dominating motive as well as entertain by its detailed stories.

Human Heart Stories

It must be effective at its foundation, not merely be the pictured version of a pointless story which in its beginning, middle and end is purely "vehicle." In plainer words, it must make them think. This is the mission and result of human heart stories. They affect more than simply the sense of sight.

Some people would probably tell you that my "pet idea" is propaganda plays. But they're wrong. Propaganda plays in the strictest sense and in the sense commonly accepted, are simply dryly pictured treatises. But that type of photoplay which has a propaganda or message-bearing motive from which its theme is evolved and around which is constructed an entertaining saory ever reflecting that theme is, in my opinion, the photoplay of the hour and in every case would be the result of my "pet idea."

The Supreme Test

The supreme test of the value of a motion picture is found in whether or not it so impresses the spectator that he remembers it longer than ten minutes after it is shown. The tired business man or the blase "fan" may say, "Give us photoplays which while away an idle hour or two without demanding any great amount of mental concentration." But after all it is doubtful if they would continue to patronize the film theater if they did not realize that unconsciously the "movie" seen last night or last week or even last year had by its dominating theme influenced thoughtful reflection and oftimes discussion and argument.

Thus my "pet idea," to please as many of the people as much of the time as possible with HUMAN HEART STORIES presenting themes bigger than the stories.

Paul Brunet's

I can give in a few words the full conception of "My Pet Picture Idea." It is merely this:

To give the exhibitor a square deal, by furnishing him pictures that I feel certain will make money for him; by booking them to him at a price I feel will enable him to get remunerative returns from the exhibiton of Pathe pictures, and to give him the highest class of service the finest type of employees can give him.

More than that, I feel no man in the motion picture industry can do for any exhibitor.

"Better Service"

"Better service" is the Pathe slogan; but, besides better service, I believe the exhibitor should have better pictures, and fair prices, and a voice in the selection of his pictures.

Hampton Del Ruth's

The successful motion picture producer must not only give the public what it wants but have it ready for them when they demand it.

Whether we term it "foresight," "gift" or "outguessing the public," after all it is only an intimate knowledge of human nature, coupled with years of practical experience that brings success.

It is human nature for a hundred imitators to spring up to copy something new in pictures, which had after expensive experiment and intensive effort proven a success; yet these same people would not dream, were they in the business of selling some line of merchandise, upon seeing some person purchase a new article, of immediately rushing and trying to sell him cheap imitations.

Demand for the New

The public has been educated in its amusements; they demand something new and different; this has created a ready market for something good, which the successful producer has been taking advantage of.

If the producer can arouse and then *satisfy* people's curiosity, in addition to making them laugh, his picture is a success. The sign "Wet Paint" will attract more fingers to prove it than anything else; but if it isn't wet and sticky, they'll be disappointed and lose faith in you. If there is something new about your production that people want to see it, and having seen it, are satisfied, they will be waiting for your next with open arms.

Samuel Goldwyn's

Not very long ago it was the fashion to comment upon the limitations of the motion picture as compared with the great possibilities of the speaking stage. I used to hear observations of that kind so many times that in time I grew weary of them, weary because they are thoughtless and based upon an obvious generalization.

I have long held, and I hold more emphatically all the time, that the motion picture is limited only by the intelligence of the men who make it and the men and women who play in it. Compared with the possibilities of the motion picture in reference to a graphic portrayal of the modern world we are living in, it is the stage with its small scope for scenery and for action and for representation of the panoramic quality of modern living that is limited.

Work for an Ideal

Of course, every producer of motion pictures who has an ideal before him must make haste toward that ideal slowly. There is a work-a-day world made up of exhibitors and the public that must be considered, but every picture that comes from the Goldwyn Studios leaves me unsatisfied when I compare it with the ultimate ideal toward which I feel we are all working. The best is only good when measured by that

The little sunlight is gratifying to Convict No. —, otherwise Earle Williams, in "The Black Gate" (Vitagraph)

When a "Perfect Lover," Eugene O'Brien, meets a "Regular Girl," Elsie Janis, the everyday hero (Matt Moore) is out. An otherwise dull moment at the Selznick studio

fine, perfect motion picture which sometimes I visualize in my dreaming moments.

It is a mistake to believe that the motion picture is a static thing. We have in no way reached the final form which it is to take in its development. The super feature of today is to the one and two reel subject of a few years ago what the picture of tomorrow will be to the picture of today.

We are no longer looking for mere size, mere magnitude, or mere crude impressiveness—what we want now above all is that fineness of structure and that delicately wrought appeal to the human imagination which appears in the finest art of all centuries whether it be written, painted, carved or spoken.

Practical men often laugh at us for the things that we want to do on the screen, but it is the practical man who will awake some day to find that the motion picture has become a fine and wonderful thing and has left him stranded with his practicality on the sands of his materialism.

Wise men have said that dissatisfaction is a sign of health. In motion pictures I know it is.

David W. Griffith's

As life is made up of light and shadow, of humor and tragedy, of expectation and disappointment, of success and failure, it seems to me that the "pet idea" with regard to motion picture creation should be to present just life. It would be as false to deal only with the lighter side of life as it would be to say that all life was comedy and laughter. It is only by seeing the tragedies of humanity that we can appreciate the happier gifts that come to each and every one sooner or later.

Touch of Every Art

Then too it has been my purpose to include to some extent at least a touch of every art in any given picture. That which appeals only to a chosen few, or only to the great majority, is not a composite work. There are in every audience some who can adore the beautiful in painting, in music, in sculpture, in literature, in architecture, in the art of the dance and of the mime. Every human being is born with a love of the beautiful, handed down from the beginning of all time. To some this love finds appreciation in one form, while it is nourished through an entirely different form in the hearts and minds of others. Therefore the ideal motion picture should have at least some element to appeal to persons of all classes and all degrees of education.

Happiness to Others

Perhaps a "Pet idea" is not so happy an expression as a "pet ideal." I have found my greatest happiness in bringing happiness to others, and those pictures of which I have been the most proud are those which contained a measure of happiness for all. As an ideal I have tried to reach both the masses and the classes, for after all the masses, so-called, merely are composed of the classes. Hence to reach one is to reach all, eventually.

Any motion picture production, or any other work of art—and I believe the oft-abused "movies" now are considered an art—should have some element that will appeal to every man, woman and child before whom it is placed.

That to me would be worthy the appellation, "pet ideal."

Arthur S. Kane's

What is my pet motion picture idea?

I have none, unless it be to make a hobby of my work. I know of no "rule of thumb" by which the motion picture can be lifted up to the perfect plane over night. It's a process of evolution—and a slow process, at that.

If I were to emphasize any one feature of my policies as I am trying to establish them, it would be the matter of exploitation. In this I am striving to put the human touch that has a universal appeal.

Personality is not an attribute of stars alone; it radiates from every human being. And almost every human being has something of his personality to give for others.

Aim for Originality

So every person who works with me is encouraged to form a habit of original thought and expression; to develop new angles in the exploitation of stars and pictures. The only instructions they receive are these, and they are unalterable: To be truthful in all things; to be constructive in all criticism—in every article written—in every statement made.

The things that tear down, rather than build up, are better left undone and under the Realart code of ethics, they must be left undone.

Marshall Neilan's

Human interest in motion pictures is one of my chief "pets" in the production of screen subjects. In staging a photoplay we are only too apt to overlook the little notes of human appeal in our eagerness to bring out the big situations of the story. To my mind, it is just as important to accent the little every-day touches of life as it is to present the high-lights of the plot.

Wealth of Interest

Every story for motion picture production must necessarily contain a wealth of interest compelling situations and every care must, of course, be taken to get the most out of these situations. At the same time, a study of the most popular motion pictures will disclose the fact that the human note played an important part in achieving their success.

There has been too much promiscuous placing of close-ups in pictures, of smiling babies and litters of puppies, in the hurried effort of bidding for human appeal. In my stories, if there is evident a lack of human interest situations, I have the scenario changed to allow for the logical presentation of a theme that will offset the dramatic tensity.

Wesley Barry's Aid

I found in the person of little Wesley Barry, a wonderful medium for appealing to the heart of the public. Perhaps the most talented actor of his age today, this boy can creep into the hearts of his audience because he possesses that inexplainable something that typifies the boyhood we, or our brothers, friends or son have lived through. In presenting him in scenes, there is as much attention paid to his little situations as there is to the features of the plot. The result is that despite the fact that he has appeared with some of the most famous stars in the world, his work has been duly recognized as playing an important part in the success of these productions. In using him in just these little human situations we have given him the opportunity of presenting his exceptional talent with the ultimate result of winning for himself a following among the motion picture public that is second to none, for his age and limited career. Thus from these heart interest touches, Wesley Barry has in truth become a "star," for whenever he appears in a picture, the public knows that it will see something of genuine interest, something of the little things in life we love so well.

Another "pet" in the production of pictures is my effort for organization. This is the age of organization and no individual can hope to succeed without it. In building up the personnel of my new company I have had only one thought in mind, to surround myself with the best

(*Continued on page 2124*)

Hobart Bosworth, in "Behind the Door," affects a rescue that was an extremely narrow escape (Paramount)

Harriet Hammond, of the Sennett comedy company, depicts a modern and extremely attractive goose girl

men I could find. The person who attempts to do everything himself is out-of-date, as is the individual who wants to take all the credit. A perfect organization with every individual happy is the best asset a person can have, whether he is making motion pictures or sewing machines. To keep each individual happy he must first, be paid well, second, share in the profits of what he accomplishes and third, take full responsibility for his own work. If a man is capable, he can take care of his work without being molested, if he is not capable, he can find no place in my organization.

Chosen for Achievement

Every member of the Marshall Neilan Productions, has been selected for his or her post because they have achieved things in their respective lines in the past. With each of these individuals happy and giving the best there is in them, co-ordinating their work so as to do away with waste motion, there can only be one result—success not only for myself but for them also, with commensurate returns to warrant further united effort.

Lewis J. Selznick's

"I consider myself a failure unless the exhibitor is a success."

Summed up in a few words, that is my "pet idea" as far as my connection with the motion picture industry is concerned. And behind that statement, which is the slogan that is ever with me in all of my producing and distributing activities, lies the truth that the exhibitor makes money when he gives what the public wants.

New Stars Welcomed

And the exhibitor, as well as the public, is more than eager always to welcome a new star. That is only natural and it should be, for if stellar qualities are not given sufficient recognition by a producer he is not working for the success of the motion picture industry and the public at large, which supports him. Further, if it were not for the introduction in stellar capacities of players who have won their way to stardo the public—and therefore the exhibitor—soon would be in the grip of a handful of stars. This condition certainly soon would throttle the world's greatest amusement.

There are those who credit me with 'making' stars. I absolutely disclaim any such credit. The idea itself is manifestly impossible because stars, like poets, are born and not 'made' by any artificial process. A player only becomes a star through steady climbing.

Give Public Its Stars

What I am trying to do—and results are quite gratifying—is to give the public the stars that the public itself 'makes.' The stars in Selznick Pictures are persons who so have won themselves into public favor by their own individual qualities as to demand in the name of the public their "place in the sun."

Stars 'made' overnight by forced methods usually last just about that long. Publicity never will make stars, nor will any amount of effort in making a player popular be successful if stellar elements are absent. But players who have worked themselves into the affections of the world through gradual development, consistently good work, and by sheer magnetism of personality last forever in public memory. There are too many such actual cases of such rises to stardom to require argument.

And those are the sort of stars you will find in Selznick Pictures—stars made such by the public alone. They are the public's favorites, and it is by trying to recognize when a player has reached the point of stardom that I am endeavoring to make money for the exhibitor.

Best Stories Sought

Naturally the star must be given the best stories it is possible to obtain. That goes without saying; as also does the fact that the direction must be superlative, and that the production the picture receives must be fully up to present-day high quality standards.

And in the production of Selznick Pictures I will continue my policy of giving the public what the public wants. By so doing the exhibitor will be giving the public what the public is willing—anxious—to pay for. That is my "pet idea."

Mack Sennett's

Unfortunately for the exhibitor and the public and the producer, it has too long been the policy of exhibitors to base their advertising, billing, lobby display on the longest picture they were showing, and the public was influenced by this policy. As a result of this, short comedies, which had cost thousands of dollars to make, and had all the elements of human interest that a dramatic picture had and sometimes more, were put on as fillers. Quantity, not quality, was the exhibitors' motto.

Length Not a Factor

During the past few months I have persuaded a number of leading live wire exhibitors to try out the quality regardless of length plan, and that it was a sure-fire success is shown by the reports I have received from such theaters as Grauman's Million Dollar Theater, Los Angeles; Portola Theater, San Francisco; Circle, Indianapolis; Rialto and Strand, New York, and many others.

With these exhibitors showing the way, I am sure that more and more exhibitors all over the country will take up the new idea, which is sound and is the real basis on which everything in the world is handled—quality, not quantity.

Real Plots Included

My own comedies, for example, are carefully thought out plays with real plots, which could be produced successfully on the stage as straight dramas. I often make twenty thousand feet for a comedy that I afterward cut to two thousand feet, so that the final picture as sent out will contain action every minute, as well as human appeal. The short comedy contains everything that the public wants—human interest, laughs and interesting novelties, which excite the wonder of the audience, such as the performances of animal actors—and exhibitors are coming more and more every day to realize that in featuring short subjects on their merit of human appeal, they will be forced to give extra shows to accommodate the crowds.

Albert E. Smith's

My pet picture idea is one that a man named Shakespeare thought of first. It is that "the play's the thing." I have staked a gamble on this proposition time after time and won—that the play is the one great big, vital thing in films. You can compare the adventuring of Vitagraph's recent years into the empire of the play with Shakespeare's staking of his genius on an appraisal of the organic idea.

The Play's the Thing

The play is unquestionably, beyond doubt and altogether the big thing in films. It provides an infinite material of demonstrated, acid-tested, value for screen production.

Vitagraph has made films from the most famous plays that it could lay its hands on and the result was what we felt absolutely certain it would be.

The public knew the big plays we produced before we produced them. They knew them by personal experience and by the reputation they had. The public approached the film versions with this confidence that Vitagraph had possessed in filming them. The very fact that the plays had carried immortal germs of story power to success on the stage made it certain that the film, salvaging and reclaiming them from the oblivion that follows the fall of the curtain and the last echoes of stage voices, would possess renewed and redoubled power.

Big Film Successes

That this is true will be readily recalled from the reception that came to our productions of "The Third Degree," "The Lion and the Mouse," "Within the Law," "The Wolf," and "The Gamblers"—a reception that I believe will be duplicated when we release our further productions of well-known successes.

It was a foregone conclusion that these tremendous productions of the spoken drama would provide entrancing entertainment on the screen. I doubt very much that any conceivable stage production can run the gamut of success in its original form, and then fail to provide eternal life for itself on the screen. Dramatic thoughts are vital, infinite, invulnerable and everlasting. The play is the thing.

Great Plays Obtained

Vitagraph intends to lift from the treasure house of playdom a never ceasing flow of great plays for adaptation on the screen. We have already procured the rights to many more great plays—greater even than those we have previously produced so successfully.

This is not purely a commercial idea, a mere grasping of material around which has been woven a commercial selling value in the form of reputation. It is based on a far deeper, more complete belief.

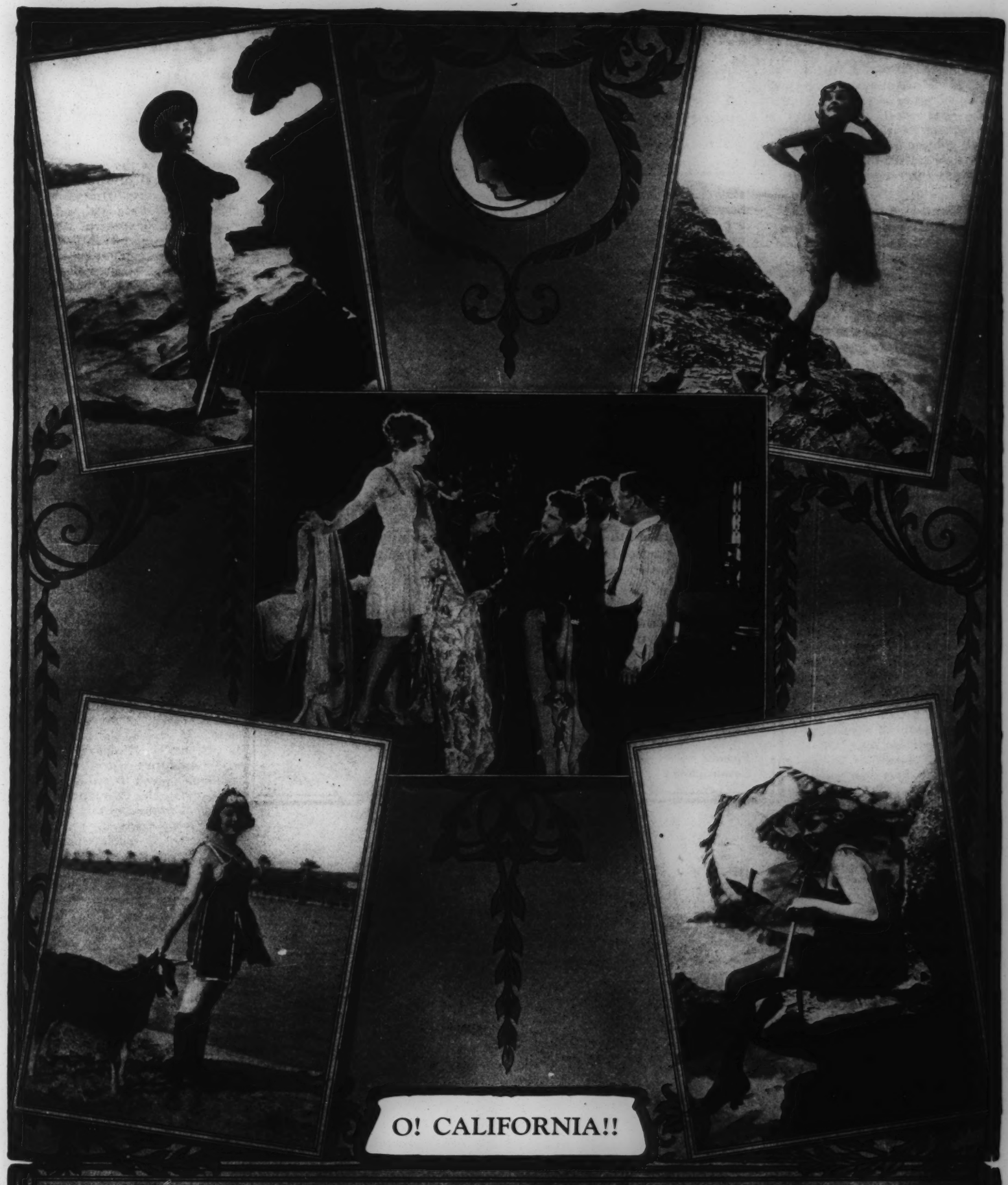
The thought that "the play's the thing" represents the great dramatic truism that the play represents the highest form of expression. It provides demonstration as well as the voicing of thought. It revolves around and vitalizes the idea in a complete fashion.

The play, therefore, from voicing and demonstrating thought, brings into operation the epitomized talents of not only the original creation of its story, but those of stage scientists and directors and artists. The film, therefore, that seeks to employ the story of the play grows into being will all these epitomized talents in addition to the talents that stand forward in film production.

The play *is* the thing.

Easy Lies the Head That Wears

A Sennett Crown. This is Myrtle Lind



O! CALIFORNIA!!

(Upper left) Marie Prevost, of the Sennett Comedy Company, demonstrates the very latest in Spanish bathing costumes. At least it looks Spanish

(Lower left) We cannot help but be trite, but Mildred June, another Sennett beauty, has somebody's goat. And she seems to be enjoying the experience

A little job of "personal supervision" that Maxwell Karger (at the right) seems stumped by. It is a scene from "Lombardi Ltd.," (Metro) in which Lombardi dresses the manniquin with uncut cloth

(Upper right) "Here's to the Indian that stood on a rock," and a charming young Indian she is. She is Phillis Haver, still another of the Sennett aggregation

(Lower right) Miss Haver appears to have as extensive a wardrobe of bathing costumes as the smartest society women have evening gowns

MOTION PICTURE PRODUCING COMPANY *of* AMERICA

Incorporated 1919

398 Fifth Avenue New York City

Announces that it is producing a series of comedies at its studio, Dongan Hills, Staten Island, starring the well-known comedian

SAMMY BURNS

These comedies will be in two reels and will be released under the general title of

KING COLE COMEDIES

For Information Address

JOHNSON & HOPKINS CO.

398 Fifth Avenue

New York City

Finance *Capital*

Construction *Management*

"THE LARGEST THEATRE IN THE WORLD"

The Capitol Remarkable in Size, Location and Entertainment—Many Novel Features—Perfect Projection Installed—Decorations a Marvel to the Eye—Grand Promenade

Practically everybody has marvelled at the new Capitol Theater, and for many reasons. It has been widely heralded as the largest theater in the world, it shows a novel style of entertainment, and everything it has done has been on a mammoth scale hitherto unknown in the theater world. But there are many more reasons for marvelling that are not so well known—details of construction and history which are not revealed merely by a visit to the theater.

Directors of Enterprise

The Capitol is remarkable not only in its size, its location on a $3,000,000 plot, and its unique entertainment, but also because of the personnel that is responsible for its being. Figures that loom big in the financial and business world, none has been in any way identified with theatricals with the exception of Edward Bowes, vice president and managing director of the Moredall Realty Corporation, which owns and operates the Capitol. That company obviously takes its name from its president, Messmore Kendall, the lawyer and financier, whose interests are largely identified with copper.

The other directors are William Braden, capitalist, with large copper interests; George Armsby, vice-president of the California Packing Corporation and a member of the War Industries Board and Priorities Board throughout the war; Robert W. Chambers, the writer; Gen. Coleman Du Pont, capitalist; Geo. H. Doran, publisher; Frank H. Hitchcock, attorney and former Postmaster General, and Edward Bowes, capitalist, whose marriage to Margaret Illington caused him to interest himself in amusement enterprises prior to the present undertaking.

First Earth Turned

Accustomed to doing things on a big scale, they secured a huge plot at the southwest intersection of Broadway and Fifty-first street, extending 100 feet on Broadway, 269 feet west on Fifty-first street, and thence 200 feet south to Fiftieth street, where the stage is located. This feature in itself requires a frontage of 157 feet. This location was formerly the site of a group of buildings that seemed successful in resisting the hand of time and the march of progress.

Little buildings and shacks faded away almost in a night to make may for the palatial home of the most modern of arts and the first earth was turned for the great structure on April 2, 1918.

The auditorium occupies the Fifty-first street front, a width of 175 feet, and extends south to the stage, a stretch of 159 feet. The huge orchestra floor provided in this space seats 2,750, nearly twice as many as the usual theater accommodates in orchestra, balcony, boxes and gallery combined. Above, guiltless of the presence of a single supporting column, rises the balcony, with a capacity of practically the same number of seats. There is no gallery.

The architectural plan and decorative treatment combine to conceal the tremendous size of the institution and to eliminate the "sense of space" that has been found objectionable in many of the larger opera houses and theaters. Thomas W. Lamb, who has been the architect for numerous theaters all over the country is responsible for the Capitol.

Many New Features

As a legacy of the great war the Capitol presents a number of features hitherto unknown in big construction operations. Primarily, it is the first large building wherein the structural steel was fabricated on the site. The urgent demands of the government for material for war purposes closed the great mills against that kind of work for structural purposes. This unique undertaking proceeded under the direction of Paul Chapman, steel construction engineer, whose force was limited to some thirty men under the abnormal conditions then existing. It is a remarkable fact that the greatest steel truss ever used in an interior was built and set in place under these circumstances. This truss is 170 feet in length, sixteen and a half feet high and weighs more than one hundred tons.

There are many longer spans in engineering works in various parts of the world, in bridges, development works, etc., but nothing of its magnitude under roof anywhere.

Cantilever System

The absence of visible supports for the balcony is due to an unusual system of centilevers projecting from the main balcony truss in a direct line 28 feet and diagonally 40 feet. These trusses, made under the Chapman patents, are designed to reduce vibration to the minimum and have been employed in three or four earlier buildings, but never on anything on so large a scale. Some conception of the magnitude of the structural problems that had to be met is possible through understanding that 1,100 tons of steel were employed.

Abbe

LUCILLE CHALFANT

The Charming Prima Donna in Ned Wayburn's Demi-Tasse Revue at the Capitol Theater

Huge Proscenium

Not the least remarkable of the structural features is to be found in the proscenium. Here again the necessity existed for a tremendous truss. The proscenium opening itself is 61 feet wide and 50 feet high, and the truss in question spans this vast opening.

Space for Nine Theaters

The completed theater is described as containing the space ordinarily allotted nine first class theaters. No attempt has been made to crowd in all the seats possible, the latter factor being sacrificed to comfort and luxury. Despite its vastness the Capitol is no hand-made edition of Mammoth Cave. In point of lavishness it is unimpeachable. Primarily it is in empire style in interior architecture, ornamentation and decoration. The entrance lobby, with its marble walls, is treated in soft colors, almost pastels, with cafe au lait shades predominating and gold covering the stucco or plaster ornamentation. This gold is glazed with soft green to produce an Etruscan effect. Elsewhere it is Roman gold and other ornamentation glazed and rubbed into a cameo effect.

The entrance lobby leads to the main lobby, spreading out to right and left and fronting a wonderful marble staircase. Here massive walls of dark walnut rise to a ceiling of rich ornamentation in Roman gold and cafe au lait tints. Five great panels enclose murals of unusual interest and beauty, the work of an American artist, William Cotton.

Grand Promenade

Ascending the marble stairs the grand promenade is encountered, a spacious elongated chamber with an arched ceiling of delicate ornamentation in ivory and gold, with cameo panels in soft colors on splendidly modeled Wedgewood effects. Comfortable divans invite the weary to sink into their luxurious depths, from which a view is obtained of the Fifty-first street entrance, separated by a marble balustrade. This is decorated in the same shades of cafe au lait and gold, but softened to harmonize with the ivory tones of the grand promenade. On the wall is another of Mr. Cotton's murals.

To the left of the grand promenade the auditorium is entered. A burst of color and gold meets the eye, blended with the architecture and its details with great fidelity to the true empire style. The prosceneum arch, the vast ceiling, with its three large and twelve smaller domes, the vistas of columns and the walls themselves are all in the cafe au lait color and Roman gold, all glazed, blended and softened to one harmonious whole.

Rock Cry tal Chandeliers

This decorative scheme, the work of Cooper, Sampietro and Gentiluomo, is enhanced by the brilliant array of French rock crystal chandeliers, which, with the rich hangings, complete the decorations. Eleven of these beautiful creations hang from the main ceiling and others are to be found in the grand promenade and the main lobby.

(*Continued on page* 2130)

WHY WE WERE CHOSEN

"Capitol patrons must have the best screen results that experience and money can produce!"

EDWARD BOWES, *Managing Director.*

Every detail of the entire projection system planned, built and installed by

E. S. PORTER J. E. ROBIN B. F. PORTER

Foremost Cinematograph Engineers

CAPITOL THEATRE EQUIPMENT:

PROJECTORS
5 Simplex Motion Picture Machines.

LENSES
Special Projection Objectives and Paramount Optical Glass Pitch Polished Condensing Lenses.

ARC CONTROLLERS
Simplex double acting Automatic Arc Controllers.

SPOT LIGHTS AND EFFECTS
1 Simplex Special Dissolving Single Arc Effect Stereopticon.
2 Simplex Special Heavy Duty Flood and Spot Lights.

CARBONS
National Special Carbons.

SWITCHBOARD
6 Special Front Wall Control Panels under Observation Ports and fitted with Rheostat Switch, Electrical Instruments and Signal Apparatus.

SAFETY DEVICES
Int'l Automatic Fire Shutter System—Nu-Ex Fire Extinguishers.

SAFE-T-FIRST Film Cabinets.
Automatic Film Rewinder.

PERFORMANCE CONTROL SYSTEM
6 Robin Cinema Electric Speed Indicators, permitting operation of the performance and synchronizing of the music with the picture on a predetermined schedule.
6 Robin Signal Telegraph interconnected with all departments.

SCREENS
International Special and the Argus Crystal Bead.
Booth Lighting X-Ray Indirect fixtures.

RHEOSTATS
6 Special Wire Wound Multiple Unit Remote Control Type.

You are cordially invited to visit the Exposition and Projection Laboratory of the

INTERNATIONAL CINEMAQUIPMENT CENTER

ENTIRE SECOND FLOOR 729 SEVENTH AVENUE, At 49th STREET, NEW YORK CITY

Headquarters of the World's Leading Motion Picture Equipment Manufacturers—Consult Us!

CAPITOL

BROADWAY at 51st St.-Phone CIRCLE 5500
SUBWAY STATION AT THE DOOR
"World's Largest Theatre"
EDWARD BOWES.....Managing Director

Mats. Daily, Noon to 5.30, 30c. to $1.00. Sat., Sun. and Holidays, 50c. to $1.50

Evenings 5.45 to 11.15 P.M., 50c. to $1.50. Sat., Sun. and Holidays, 50c. to $2.00

ALWAYS Reserved Seats 8 weeks in advance. Reserved Seats held for Matinee Purchasers 12.30 noon to 5.30 P. M. For Evening Purchasers 6 P. M. to nearly midnight. **ALWAYS**

Pretentious "Girl and Music" Shows Under Direction of Ned Wayburn

Standard Vocal and Instrumental Musical Features with Capitol Symphony Orchestra Nat Finston Director

In Conjunction With

The Best Film Products the World Affords

NOW A Big, Three-part Holiday Bill of Unusual Excellence, Embracing Spectacle and Ballet **NOW**

EVERY SUNDAY

Continuous Concerts—Noon to Nearly Midnight.
Come When Please. Leave When You Like

The biggest theatre organ in the world is in the biggest theatre in the world

IT IS AN ESTEY ORGAN

THE CAPITOL THEATRE wanted the finest pipe organ that could be made.

It is an Estey.

You know that good pictures attract people to *your* theatre this week. Good music brings them back there—every week.

You can always have good music if you have an Estey Organ. You will be independent of labor troubles, for in many theatres the Estey Organ does the work of an entire orchestra; and it has no union hours, for it is always there.

Your Estey Organ will be built to fit your theatre, just as this splendid organ was built to fit the Capitol Theatre. The cost of your organ will depend upon its size and the way it is built in—and it will not cost as much as you think.

Hear an Estey Pipe Organ at the New York Studios, 11 West 49th Street, or write the home office. We will send an expert to talk with you, wherever you are, whenever you say.

HAVE you thought how much a residence organ in your home will add to its atmosphere of culture? It need cost but little more than a first-class motor car

THE ESTEY ORGAN COMPANY

Brattleboro, Vermont

Other Studios at

Boston, 120 Boylston Street *Los Angeles, 633 South Hill Street*

Philadelphia, 1701 Walnut Street

"NEW ERA" ORGAN

If It's in Our Claims, It's in Our Organs

Endorsement by Leading Exhibitors

THE MARR & COLTON COMPANY

INCORPORATED

Exclusive Manufacturers of "New Era" Organs

WARSAW, N. Y.

LARGEST THEATER

(*Continued from page* 2127)

Each particle on the strings of crystals has its individual romance. They formed the collection that contributed largely to giving Sherry's its vogue, and their value has generally been placed at $75,000. When the management of the Capitol cast about for French rock crystal to complement its empire decorations the war prevented the manufacture of the product abroad and the exportation of the limited supply that existed. So the management turned to Sherry's and there secured what it desired, stripping the institution from top to bottom. They were re-made in their present arrangement at the studios of Black & Boyd, contributing one of the many features that brought the cost of this new temple of entertainment above the $2,000,000 mark.

Huge Organ

The Capitol organ was built in Brattleboro, Vt., by the Estey Organ Company and is the largest instrument ever made by that firm. It is so tremendous in size that it was delivered in installments of carload lots, with deliveries covering an extended period.

Those who are fond of statistics may find interest in a few facts concerning the amount of material used in its construction. There were over 15,000 square feet of lumber used in making the wood pipes. The smallest pipe is about the size of a lead pencil, while the largest would easily contain 135,000 of the smaller pipes. The organ, although more than ordinarily rich in fundamental tone, contains many stops of a new and novel character. Among these may be mentioned the "First Violin," "Concert Harp," "Xylophone," "Orchestra Bells," and a "Tuba Mirabilis" of an altogether new type, which for power and timbre excels anything yet heard.

Unique Entertainment

The structure completed, the management hit upon a form of entertainment quite as new in combination and as unique as the institution itself. Motion pictures form the backbone of the program, with "folly" novelties staged by Ned Wayburn as a supplemental feature.

The construction of the program at the Capitol challenges the theory that entertainment offered as supplemental to motion pictures should be small, ultra dignified and essentially of a concert character. Mass attack is the keynote of the Capitol's strategy and practically every feature of the program is designed to lead into or introduce an ensemble. Here there is no simple grouping of a few misses in classic robes and poses. Bevies, squads and brigades of beauties storm the stage in elaborate costumes of the most pronounced revue type—in this instance more remarkable for quality than quantity, with the result that there is more display of girl than costume.

Fine Projection System

The very finely and effectively installed projection system at the new Capitol Theater, was planned, built and installed, according to Edward J. Bowes, managing director, by Messrs. E. S. Porter, J. E. Robin and B. F. Porter, cinematographic engineering experts, associated with the general staff of the International Cinemaquipment Center. The I. C. C. now occupies the entire second floor of the Godfrey Building, 729 Seventh Avenue, New York City.

The projection at the Capitol is 100 per cent perfection, and the job of installation is now pointed out as a model bit of picture projection equipment.

In the operating room are many new and ingenious devices. The booth equipment includes three special Simplex Projectors, finished in battleship gray enamel and having large 150-ampere type "S" arc lamps — high speed revolving shutters that eliminate flicker—special focussing device, projection lenses and condensers, built especially for the Capitol. Each projecting machine has Simplex Double acting arc controller which is mounted directly behind the machine on individual pedestals. The object of this device is to strike the arc and automatically feed the carbons as they burn away, eliminating any pulsation of the [illegible] the picture or unevenness of illumination.

In the booth are also two Simplex Spotlights, each mounted on a special ball-bearing pedestal and counterbalanced to permit ease of manipulation. These lamps have curtain light dissolves and large iris diaphragm which permits either flood or spotlighting—"6" or "8" diameter lenses are used in connection with the same.

There is also a special Simplex dissolving and effect machine of a new type, having only one large heavy arc lamp with an optional system that divides the light beam into two sections and permits the projection of stereopticon slides—special lighting effects or spots of varied designs upon the stage. In front of each machine is a control panel set flush with the front wall, with each panel board having mounted a voltmeter, ammeter, Robin Speed Indicator, Robin Signal Indicating Telegraph, Radical Arch Rheostat Control Switch.

The current is supplied the booth from the Edison Service by three 300,000 circular mill cables which is rated to carry 600 amperes at 120 volts D. C. All wires are run in approved electrical conduits which are concealed in the walls, floor and ceiling of the operating room. The lighting of the operating room consists of the individual drop and pilot lights for each machine and three X-ray indirect fixtures hung from the ceiling.

The distance from the operating room to the front screen is 159', and the latter is 14'x16' and the projection distance to the main screen is 161' and the latter 16'x21'. In the operating room there is an intercommunicating telephone, fire alarm, fire extinguishers, sand boxes and a full set of tools and usual other accoutrements.

A special system of lenses has been installed so that the operator can instantly detect anything wrong with the focus so that he can in lightning action put it in proper shape.

As a finality, the Capitol may be said to have brought a Barnum & Bailey atmosphere to motion picture exhibition that will make it a Mecca for the out-of-town visitor for many a day to come, as well as a novelty to the local confirmed "movie fan."

A
Thomas H. Ince
Production

THOS. H. INCE
Presents

CHARLES RAY
in
"RED HOT DOLLARS"

Directed by Jerome Storm *Photographed by Chester Lyons*

By Julien Josephson

A typical Charles Ray picture that will make money for exhibitors. Released Dec. 28, 1919

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director general
NEW YORK.

Paramount and Artcraft Pictures

Wallace MacDonald

Leading Man

Permanent Address:

Los Angeles Athletic Club

Los Angeles, Cal.

Pauline Frederick
Madge Kennedy
Mabel Normand
Mary Miles Minter
Marguerite Clark
Olive Thomas
Bessie Love
Mae Marsh

NEILAN'S PLANS FOR COMING YEAR

Will Offer No Set Release Schedule—Next Year Will Be Most Important in His Career

MARSHALL NEILAN, who recently formed his own independent producing organization and who has figured prominently in producer-amalgamation stories during the past few months, last week reviewed his plans for the coming year at his studio in Los Angeles.

"During the year now drawing to a close," said Mr. Neilan, "I have perfected arrangements which clearly indicate that the coming season will be the most important for me since I became affiliated with the industry some nine years ago.

"In 1920 I hope to realize the ambitions and ideals in motion picture productions which I have held for a long time. In the formation of Marshall Neilan Productions I attain the basic principles for the fulfillment of these ambitions, and for the first time in my career as a director I will be able to produce pictures as I feel they should be produced.

To Make Good Pictures

"The output of my organization cannot at this time be scheduled. Under my plan to make good pictures regardless of any set quantity, such a thing as a detailed release schedule for my year's product is out of the question. I may make eight pictures and I may make two, it all depends upon the results I attain in my work. When one picture is finished, which means it has come up to certain standards, I will start the next and not before. I can state, however, that my pictures will be good attractions, both in an artistic way, and from the standpoint of the box-office. This is not said with any feeling of egotism.

"It merely means that I will not release a production unless it reaches a standard at least on par with my best efforts of the past. If it takes me six months to make a good picture, I will be satisfied at the end of that time, that the quality of my production warrants this effort.

No Pictures Sold in Groups

"I do not guarantee for the coming year a string of productions, and urge the exhibitor to depend upon my product as 'the backbone for his year's business.' Marshall Neilan Productions is one organization that carries out in spirit and to the letter the phrase which so many organizations would like to, but because of overhead, cannot live up to—namely, fewer and better pictures. I will not permit my productions to be sold in a group, for I cannot say how the quality of my third release will compare with that of my first. My pictures are booked individually, and upon the merit of each will depend the returns.

Fixed Price to Be Set

"Motion pictures simply cannot be turned out like any other merchandise, so that a fixed price can be set on a given output for a year. There are so many elements that enter into the success of a film that a given standard cannot be consistently maintained or treated in a blanket arrangement.

Selects Organization

"For nine years I have been carefully watching the results of others, and one of my reasons for this was my ambition to some day assemble the talents of those I considered the best, in order to perfect a master producing organization. With the formation of Marshall Neilan Productions I feel I have surrounded myself with such an organization. The exceptional results in the past by the individuals comprising the personnel of this company even under common handicaps indicate what wonderful heights they can attain if allowed to work under proper conditions. Thus it is only natural that I expect unusual achievements from these men and women, because I feel that for the first time they are now able to give their respective talents full sway.

Many Novels Obtained

"During the past few months I have closed for some of the most widely known novels and plays in the country. The fact that they are well known, however, was not the chief reason for my purchasing them. I have long ago realized the evil in 'buying a title' and trying to make a photoplay out of an impossible story. There are enough popular subjects that really present good motion picture stories, available. My plan is to make pictures with stories that are essentially motion picture stories.

"I would rather produce a good story that was never heard of than a story that for picture purposes could only boast of a famous title. 'The River's End,' my initial independent production by James Oliver Curwood, happens to be a nationally know novel at the same time it is an ideal film story. In fact, book critics even before the motion picture rights were considered, predicted that the story would make wonderful material for the screen.,

To Offer Films on Merits

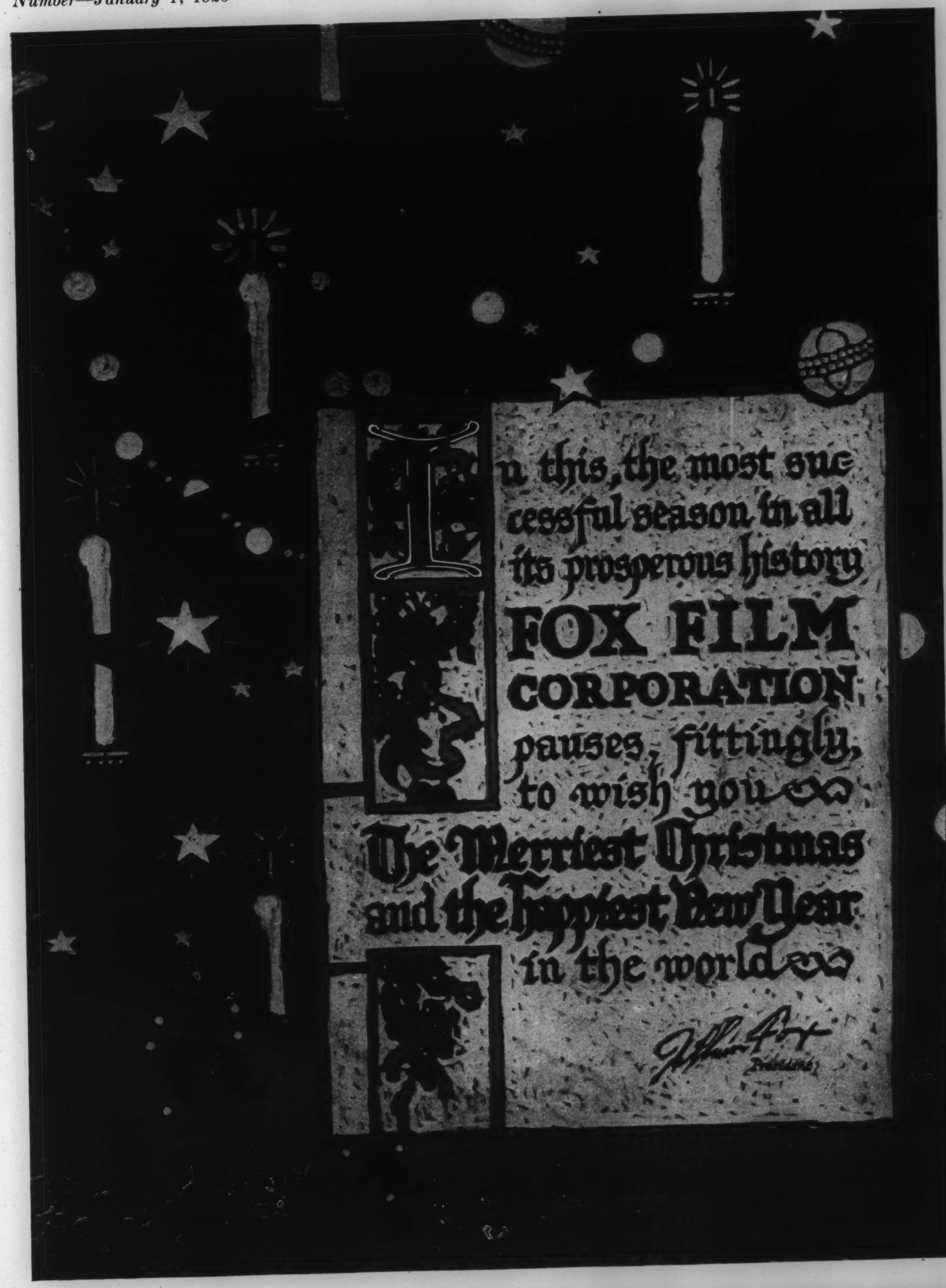
"I believe in offering a production on its merits as a production and not for its publicity possibilities. A good production, even if it presents a story never heard of, will compel profits. Whereas, past performances have proven, a famous story that is of questionable motion picture value, is a risky investment.

"In keeping with this idea I will not attempt to present films written around stars. First comes the story and then I will obtain the best talent possible to portray my story. This is the only real way of getting the best out of a production.

Big Year for Producers

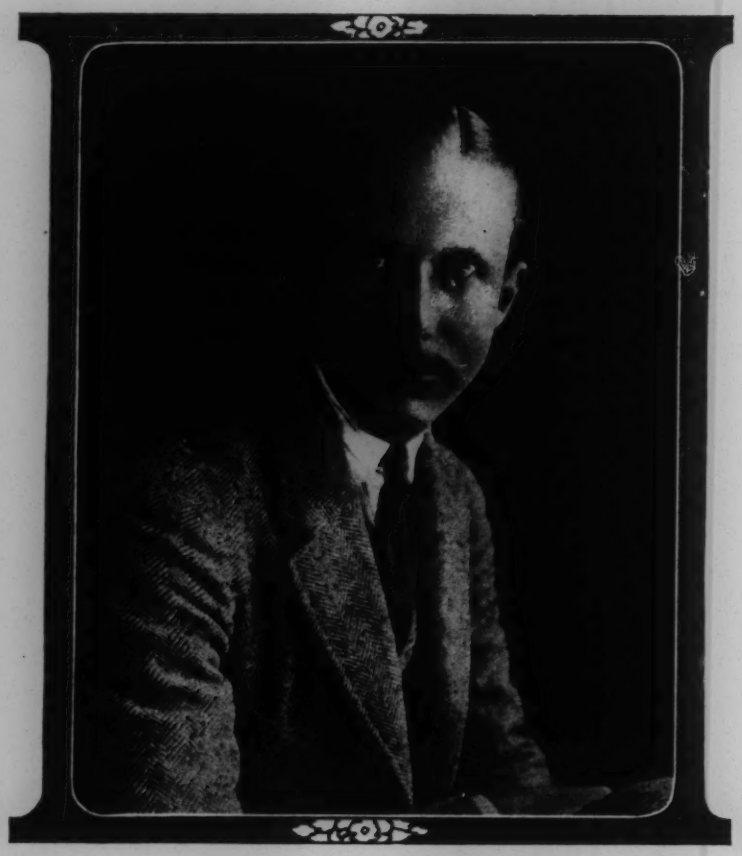
"During the coming year the producer will occupy a position of strength never before approached. Radical steps will be taken to get his product to the exhibitor without the overhead with which he is now charged for the privilege. The exhibitor and producer will undoubtedly get closer together during the next twelve months than ever before.

"There are various other plans which I have in mind at present which, however, are not ready for publication at this time. The coming year will see a general upheaval in the industry which will smash old traditions and systems. Regardless of what happens, Quality of Production will always reign."


n this, the most suc-
cessful season in all
its prosperous history
FOX FILM
CORPORATION
pauses, fittingly,
to wish you
The Merriest Christmas
and the Happiest New Year
in the world

LYNN F. REYNOLDS

Adapted and directed "A Little Brother of the Rich," Universal special, and "The Brute Breaker," a Jewel Production



CRAIG HUTCHINSON

Producer of the New Gayety Comedies that Have Met with Instant Success

HENRY LEHRMAN

Producer of the Popular Lehrman Comedies Released by First National

MISS ENID BENNETT
PRESENTED BY THOMAS H. INCE
In a Series of Photoplays of Distinction
Under the Direction of FRED NIBLO
Ince Studios, Culver City, Cal.

Lionel Belmore

Producing
Director

GEO. D. BAKER

Director

SOME PAST RELEASES

Tarantula, A Price for Folly	Edith Storey, Antonio Moreno
The Shell Game	Emmy Wehlen
His Father's Son	Lionel Barrymore
The Wager	Emily Stevens
The White Raven	Ethel Barrymore
Peggy Does Her Darndest	May Allison
The Lion's Den	Bert Lytell
Revelation	Nazimova
The Cinema Murder	Marion Davies

JUST FINISHING

The Man Who Lost Himself..... William Faversham

ADDRESS: 130 West 44th Street, New York

F. MARTIN THORNTONE

PRODUCER OF

"SMILES"

"ON ACCOUNT OF MARY"

"ROCKS AHEAD," etc.

NOW ABOUT TO FORM HIS OWN COMPANY

Wishes His Co-Workers

A MERRY XMAS

AND A

SUCCESSFUL NEW YEAR

CRAUFURD KENT

WISHES

A

Merry Xmas

TO ALL

His Friends

PERCY STANDING

Leads and Characters

WITH

Vitagraph, Fox,
Goldwyn
and Leonce Perret

GREEN ROOM CLUB

Alice Mainwarning

"MOTHER" PARTS

AND

"OLD LADY" CHARACTERS

Wishes Her Friends

A Truly Merry Xmas

HOBART HENLEY

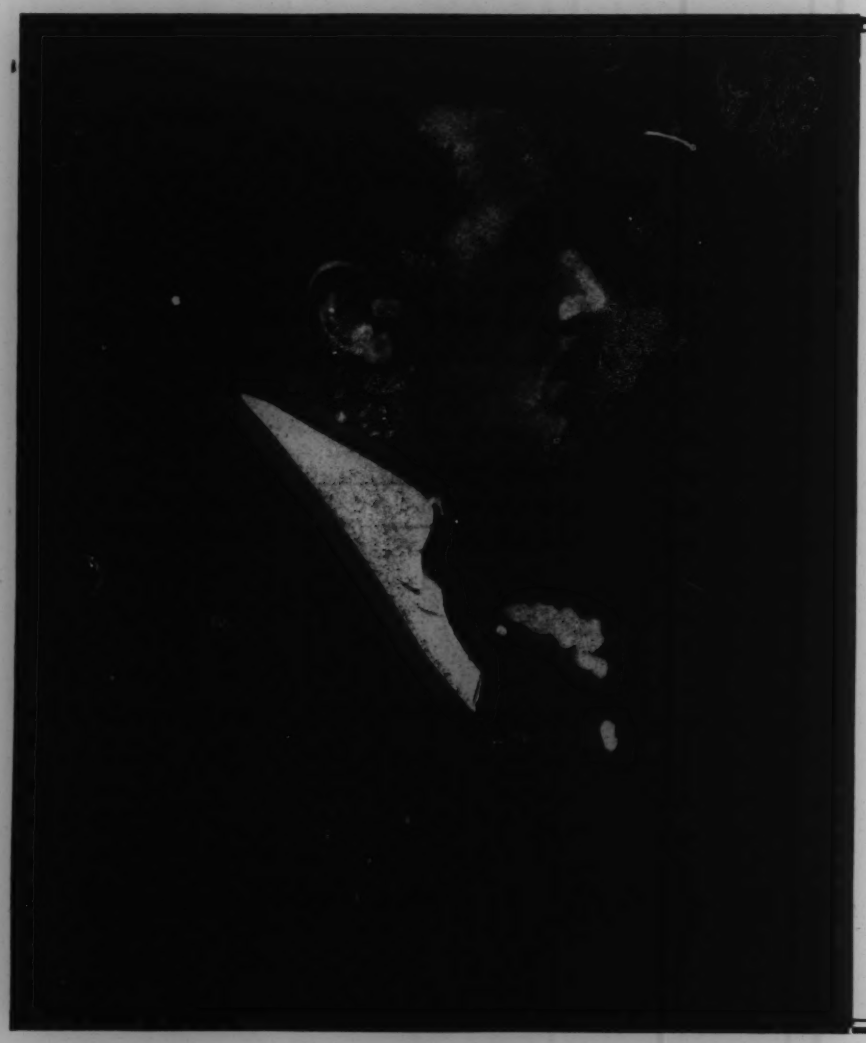
Personally Supervising and Directing

Hobart Henley Productions

CURRENT PICTURES

"The Gay Old Dog"

"Skin Deep"



Geo. Fitzmaurice

GEORGE FITZMAURICE

Special Productions

for FAMOUS PLAYERS-LASKY

JACK R. BROOKS

Director

Argus Comedies

THIS WAS A

May, 1919
Eminent Authors Ally Themselves With Goldwyn.

GOLDWYN PICTURES secure the exclusive screen rights to the best known works of Rex Beach, Rupert Hughes, Gertrude Atherton, Mary Roberts Rinehart, Basil King, Leroy Scott and Gouverneur Morris. Each production to be produced with the co-operation of the author.

August, 1919
Goldwyn Pictures Secure Jack Pickford.

GOLDWYN adds a glittering pendant to its chain of world-famous stars—Jack Pickford, screendom's favorite delineator of youthful roles. Goldwyn Stars are: Geraldine Farrar, Pauline Frederick, Mabel Normand, Tom Moore, Madge Kennedy and Will Rogers.

August, 1919
A. H. Woods, The Shuberts and The Selwyns Join Goldwyn.

AMERICA'S foremost theatrical producers join forces with Goldwyn Pictures, placing at their disposal the geatest successes of the modern stage. With a capitalization of $20,000,000, Goldwyn Pictures Corporation leaps to the front rank of the industry.

THIS Is A

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

GOLDWYN YEAR!

November, 1919
Booth Tarkington Signs Up With Goldwyn.

BOOTH TARKINGTON, creator of the irrepressible "Penrod," and author of the best-selling novels and short stories of the last decade, contracts to write an original, juvenile series for Goldwyn Pictures, to be known as the "Edgar Comedies."

December, 1919
The Du Pont Interests Enter Goldwyn Pictures.

HEADED by H. F. Du Pont, Vice-President of the great Du Pont Powder Company, a combination of the greatest financial and industrial interests in America merge with Goldwyn Pictures, forming the strongest producing and distributing organization in the world.

January
1920

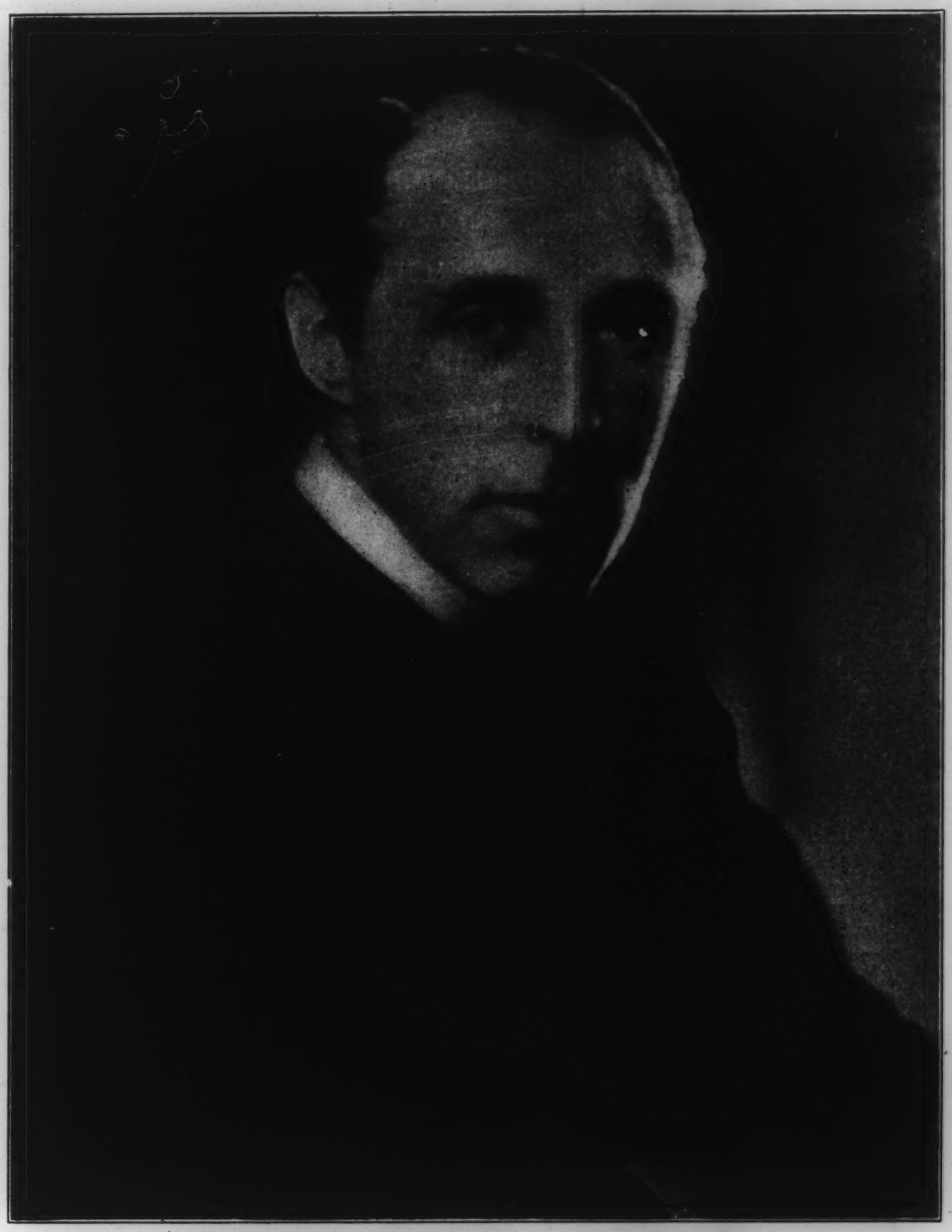
THE command was Forward—and Forward Goldwyn went with giant strides, beyond limits undreamed of one year ago. And now, with this unprecedented record of achievements behind us, we approach 1920 with a feeling of triumph, and say to you with all the strength and sincerity of our convictions, that——

Goldwyn Year!

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN President

Extending Christmas Greetings,
we beg you to share our outlook,
as we gaze into a new dawn for
man and his works

ROBERTSON-COLE



DAVID WARK GRIFFITH

"He paints the lily. He refines pure gold. He adds another hue to the rainbow. He works in an understanding way for those who understand."—Charles E. Hastings in the Exhibitors Trade Review, May 24, 1919.

"THE MOTHER AND THE LAW" "THE FALL OF BABYLON"
"HEARTS OF THE WORLD"

For information concerning these Griffith Productions address

Albert L. Grey, General Manager *720 Longacre Building, New York City*

OUR CARDS *are on the* TABLE *for* 1919-20

COMPARE them with all others!

THE FOUR HORSEMEN OF THE APOCALYPSE
by Vicente Blasco Ibañez

JUDAH
by Henry Arthur Jones

FINE FEATHERS
by Eugene Walters

PARLOR, BEDROOM AND BATH
by C. W. Bell

ELIZA COMES TO STAY
by J. V. Esmond

THE OUTSIDER
by Julia Perne

THE SKYLARK
by William Wallace Cook

QUINCY ADAMS SAWYER
by Charles S. Pidgin

ALIAS JIMMY VALENTINE
by Paul Armstrong

STRONGER THAN DEATH
by J. A. R. Wylie

SHOULD A WOMAN TELL?
by Fanis Fox

THE WILLOW TREE
by J. M. Barrie & Harrison Rhodes

THE WALK-OFFS
by Frederic and Fanny Hatton

THE RIGHT OF WAY
by Sir Gilbert Parker

OLD LADY 31
by Rachel Crothers

TESS OF THE D'URBERVILLES
by Thomas Hardy

THE TEMPLE OF DAWN
by J. A. R. Wylie

SHORE ACRES
by James A. Herne

SOME BABY
by Lillah McCarthy & Jules Simonson

FAIR AND WARMER
by Avery Hopwood

THE YELLOW DOVE
by George Gibbs

PLEASE GET MARRIED
by James Cullen & Lewis Allen Browne

LOMBARDI, LTD
by Frederic and Fanny Hatton

THE CAVE LADY
by James Cullen

SOMEONE IN THE HOUSE
by Larry Evans

YOSEMITE
by Chas. A. Taylor and Asa R. Cassidy

THE HEART OF A CHILD
by Frank Dazey & Mrs. Frankau

WHOLLY INNOCENCE
by H. Austin Adams

THE NATIVE BORN
by J. A. R. Wylie

LA MAISON DE DANSE
by Nozere and Ch. Muller

THE BRAT
by Maude Fulton

ALONG CAME RUTH
by Holman Day, from the French of Bouson & Wicheler

L'HOMME RICHE
by Jean Jose Frappa and Henri Dupuy Mazuel

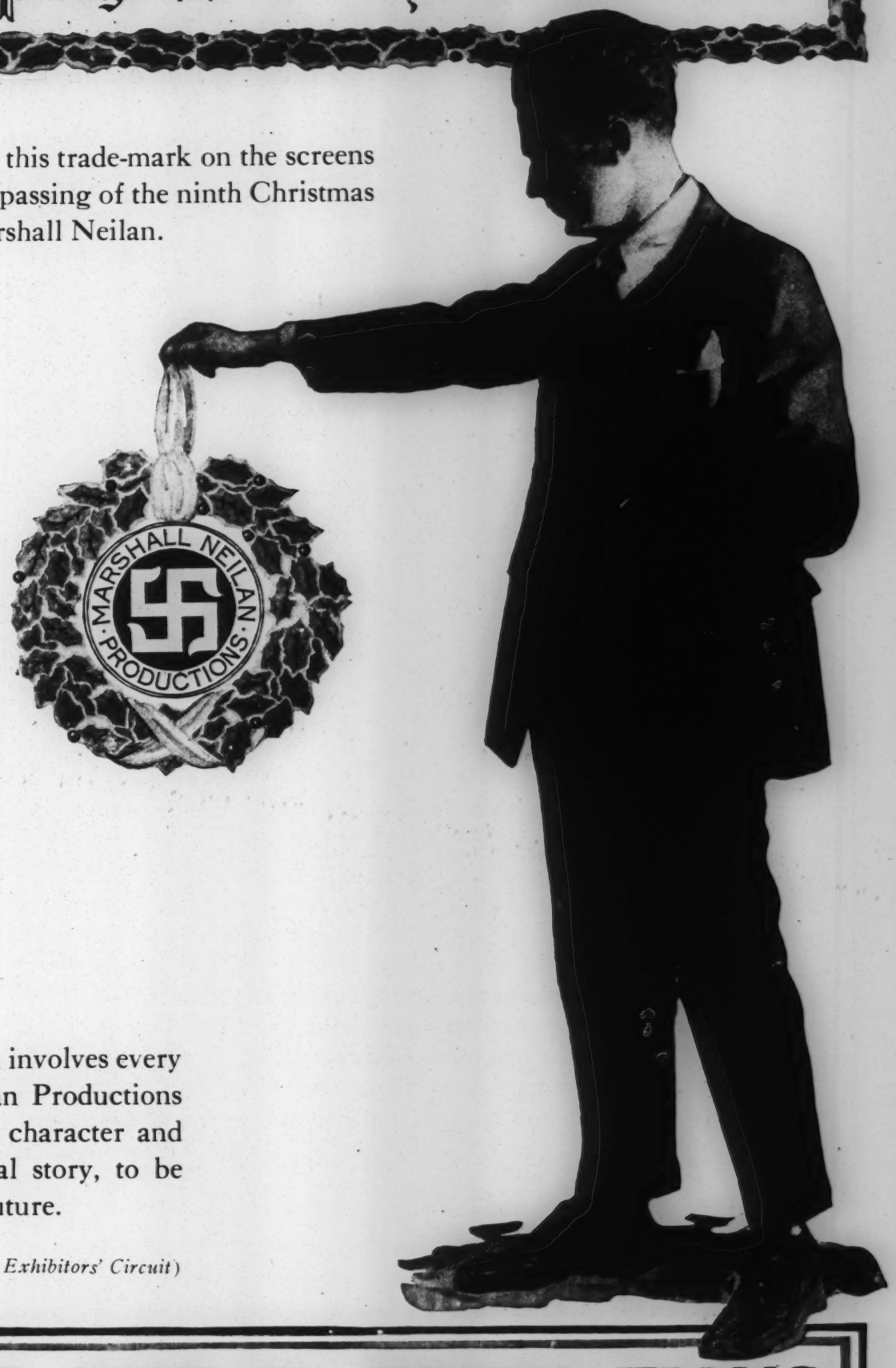
AND FIVE WORLD FAMOUS DRURY LANE MELODRAMAS ~

THE BEST OF LUCK HEARTS ARE TRUMPS
THE MARRIAGES OF MAYFAIR THE HOPE
THE GREAT MILLIONAIRE

METRO PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS

A Sign of Progress at Christmas Time

The initial appearance of this trade-mark on the screens of the world indicates the passing of the ninth Christmas in motion pictures of Marshall Neilan.



It simultaneously marks the beginning of greater strides in the march of progress in cinema production as it symbolizes, for the first time, the independent and unhampered effort of the screen's youngest producing genius, assisted by an organization comprising the best talent in this branch of the industry and working along modern lines in photoplay presentation minus the usual handicaps.

A hint of the merit which involves every phase of Marshall Neilan Productions will be gained from the character and prominence of the initial story, to be announced in the near future.

(*Releasing through First National Exhibitors' Circuit*)

MARSHALL NEILAN PRODUCTIONS

LOS ANGELES **NEW YORK**

Independence At Last!

The First National Exhibitors' Circuit, Inc., invites Exhibitors, great and small, to share its Power, Progress and Prosperity

The New Franchise Plan which makes a Motion Picture Theatre a safe thing to own

Benefits for Exhibitors

The new individual non-competitive franchises for all First National attractions will give exhibitors big money-making attractions at a fixed, fair, percentage of the valuation of each negative—thus eliminating the evil of competitive bidding between exhibitors and guaranteeing complete independence to exhibitor franchise holders. Under this plan the owner of the small theatre will pay a definite percentage, as will the big, first run man, while still retaining freedom of action so far as other attractions are concerned.

The holders of First National sub-franchises will have behind them the combined support of the entire nation-wide organization. The mighty purchasing power of several thousand theatres will guarantee an even better and more profitable line of attractions than that so far secured by the pooled buying power of the original First National franchise holders. And exhibitors know that, release for release, First National attractions have more than held their own at the box-office against all comers.

A Cash Business

Conducted by showmen who know the game and have made a success of it

The new plan will be financed by the box-offices of its franchise holders. This is a cash business. The public pays cash, the exhibitor can pay cash and the Circuit will pay cash to its producers. The profits of the business will go to the exhibitors and producers who earn it.

Benefits to Producers

A new non-competitive distributing organization will be placed at the disposal of worthy producers. Non-competitive because the Circuit is strictly an Exhibiting organization. Producer can feel reassured in the existence of this great theatre organization.

The Circuit's policy of buying the best will be continued. Under the new plan of operation quality, more than ever, will be the demand made on producers.

Showmen for the Show Business

First National's phenomenal success has been the result of intelligent cooperation. There is no guess work about the new plan. Its success is already secured. Experienced showmen, exhibitors who have won success in the picture business and know its every angle, are at the helm.

We realize that our success is inextricably tied up with that of every independent exhibitor, large or small. Justice to all is our battle cry—Independence, our watchword.

We invite correspondence

Details will be mailed upon request and correspondence dealt with in the order received.

Write today to

The Exhibitors' Defence Committee

Composed of members of

The First National Exhibitors Circuit, Inc.

Address Inquiries to
Exhibitors' Defense Committee
Care First National Exhibitors' Circuit, Inc.
6 W. 48th Street, New York, N. Y.

American Cinema Productions

NOW COMPLETED

"The Stormy Petrel"

Starring LOUISE HUFF

"Women Men Forget"

Starring MOLLIE KING

—AND—

"The Inner Voice"

Starring E. K. LINCOLN

American Cinema Corporation

WALTER NIEBUHR
President

411 FIFTH AVENUE
NEW YORK

A FEW SUBJECTS
NEXT
CLIPPED FROM ONE REEL
SCREEN FOLLIES
SEMI-MONTHLY
A NOVELTY FULL-REEL ANIMATED MAGAZINE OF WIT AND HUMOR
—NO TOPICS—
Produced by
LUIS SEEL AND F. A. A. DAHME
Released by SCREEN FOLLIES 220 W. 42nd St. N. Y. C.

TOM BRET

TITLES *SCENARIOS*

NEWS ABOUT MOVIES

Tom Bret, of New York City, is said to be champion motion picture title writer of the world. In a year he has written over fifteen thousand picture titles, for such feature films as Paramount-Ernest Truex comedies, French Government Official Films, Metro Features and Sidney Drew comedies. It is estimated he has an audience of six billions eight hundred and sixty-four millions per year. You may draw a long, long breath after you've allowed those figures to sink in.
—*New York Illustrated News*, Dec. 1, 1919.

A few celebrated pictures for which Tom Bret has written titles are "The Sacred Flame," featuring Emily Stephens; "In the Bishop's Carriage," featuring Mary Pickford; "Rich Man, Poor Man," featuring Marguerite Clarke; "A Face in the Dark," featuring Mae Marsh; "The Trap," featuring Olive Tell; "Upstairs and Down," featuring Olive Thomas; "Oh, Boy!" featuring Creighton Hale and June Caprice; "The Wines of Men," featuring Florence Reed; "A Man's Law," featuring Irving Cummings; "Naked Hands," featuring Broncho Billy; "Reputation," featuring Edna Goodrich; "Magdalene of the Hills," featuring Mabel Taliaferro; "The Lights o' New York," featuring Leah Baird; "The Tarantula," featuring Edith Storey and Antonio Moreno; "The Daring of Diana," featuring Anita Stewart; "Phantom Fortunes," featuring Barney Bernard, Sidney Drew Comedies, Paramount-Truex comedies. And there are hundreds of others too numerous to mention.

The above list represents not only quantity but the very highest quality

Tom Bret is editor of Topical Tips and has just been chosen editor-in-chief of the Motion Picture Press Association.

TOM BRET
Titles
Suite 2003-11, Candler Bldg.,
220 W. 42d St., New York

TOM BRET
Scenarios
Phone:
Bryant 9120

CHARLIE CHAPLIN IN ESSANAY'S "A BURLESQUE ON CARMEN"

with The Carmen Dancing Girls' Revue and Spanish Jazz Band.
A Road Show Attraction which will Go like Wild Fire.

CONTROLLED BY

VICTOR KREMER FILM FEATURES

INCORPORATED

1476 BROADWAY, NEW YORK

'PHONE, BRYANT 4333